

Royal Academy of Music NEWSLETTER

Principal: Lynn Harrell

[No. 7]

September 1993



Photo: Rita Castle

A Warm Welcome
to
LYNN HARRELL
Thirteenth Principal
of the
Royal Academy of Music



Photo: Rita Castle

The famous Russian teacher of conducting, Ilya Alexandrovitch Musin (aged 92), with Colin Metters (to his right), Head of Conducting Studies, and students from the Conducting Course during his visit to the Academy for masterclasses in April - (from left to right) Martin West, Gerry Cornelius, Ivor Setterfield, David Gimenez-Carreras, Nicolae Moldoveanu, Juan Cantarell-Rocha and Peter Gilbert-Dyson in front of a photograph of Sir John Barbirolli.

RAM-about

Thank you to Marc-Oliver Dupain, Director of the Paris Conservatoire, Gretchen Amussen, who runs the Conservatoire's International Office, and other members of the staff of the Conservatoire, for the kindness and courtesy shown to Janet Snowman during her recent visit to talk about the Academy's Music Box activities.

The Academy was one of the requested ports of call during a visit to London of the President of the Chamber of Deputies of the European Parliament in Luxembourg, SE Madame Le President Erna Hennicot-Schoepges, a former concert pianist and professor at the Brussels Conservatoire. During her visit, hosted by the Rt Hon Betty Boothroyd MP, Madame Hennicot-Schoepges heard a rehearsal of the Academy's Symphony Orchestra conducted by Sir Colin Davis. The connection? In a previous career, the Academy's managing director, Patrick Maddams, who incidentally has just been elected a Fellow of the Institute of Management, used to pay business visits to Monsieur Hennicot, who is the managing director of Uniroyal in Europe, based in Luxembourg.

Recent staff appointments - Dr Kimberly Marshall has been appointed Dean of Postgraduate Studies. Dr Marshall has been an assistant professor at Stanford University, California, since 1986. She won first prize in the St Albans International Organ Competition in 1985, and has an active playing career alongside her work as a scholar and teacher. Ruth Byrchmore, who gained an MMus in composition while a student at the Academy, has been appointed Assistant B Mus Tutor. She has been composer-in-residence at Wells Cathedral School where she has continued to develop an active career in composition. Felix Warnock has recently taken up the post of Head of Early Music Studies. He is General Manager of the Orchestra of the Age of Enlightenment, and this will facilitate the growing link between the Academy and the OAE. Under his leadership, it is intended to establish a late 18th-century period instrument orchestra from September 1993. Neil Heyde has been appointed to the Academic teaching staff.

On the administrative side, Sue Kennerley has been appointed Projects Manager, with responsibility for various strategic projects and personnel. Stuart Robertson is brass department administrator; Katharine Hogg has been appointed Librarian; Elizabeth Kaye joins the Vocal Faculty as administrator, in succession to Sara Pilling, who has gone to live in the USA, and Kate McKiernan is Secretary to the BMus Course.

The London Royal Schools' Joint Vocal Faculty is pleased to announce its new specialist Musical Theatre Course to commence in September 1994. This innovative course is for postgraduate singers who wish to develop their vocal and musical skills to a high standard, providing a realistic and comprehensive training with today's theatrical needs in mind - the team is led by Mary Hammond and Mike Ashman, and draws upon a wide range of working professionals also active in musical theatre.

The American magazine *Strings* recorded an excellent review of the book *Masterpieces of Italian Violin Making (1620-1850)*, by the Academy's instrument custodian David Rattray (with forewords by Charles Beare, Malcolm Sadler and Peter Biddulph), which was published by the Academy in 1991 (ISBN 9517271-0-9, £35).

Other recently-published books with RAM connections include *A Catalogue of Netherlandish and North European Roundels in Britain* (published by OUP on behalf of the British Academy), by Dr William Cole, former professor and father of Nicholas Cole, the Academy's head of percussion; and *Take a Deep Breath*, a comprehensive guide to the working of the singer's voice, by Henry Cummings, published by Thames Publishing, 14 Barlby Road, London W10 6AR. Tel 081 969 3579.



Photo: Rita Castle

CONCENTRATION UNLIMITED - SIGHT-READING SECRETS ARE OUT! Composer and professor Christopher Brown turns a Noisy 50 with the performance of his Toy Symphony with a cast of all and sundry at the Academy in June. Left to right Patrick Maddams (MD), Richard Lannoy and Aiden McAtominney (students), Miranda Park and (at rear, L to R) Sarah Thomas, Jeremy Moore, Frank Wibaut, Jeremy Summerly, Dorothy De Val and Janet Snowman.

John White's biography of distinguished viola player Watson Forbes will be published by Comus Editions in time for Christmas. It will include articles written by Watson Forbes in *The Strad* over the years. For further information contact John on 0279 422567. Meanwhile, John continues his elusive viola-hunt for his other books, including an anthology of British viola players. Material recently unearthed includes a portrait of the Griller Quartet. He would also like to announce the publication of *Scales and Arpeggios for Viola Players*, by Watson Forbes, in a new edition edited by John (Corder Publications), as well as news of the next Viola Festival, which will take place at St John's Arts Centre, Harlow, in aid of the Lionel Tertis International Viola Competition.

Nguyen Trong Phuong, the young Vietnamese free bass accordionist brought to the UK from a refugee camp in Hong Kong, will begin lessons with professor Owen Murray in the Academy's Intermediate School in September.

The first comprehensive directory and guide to community music in the UK has been published by Sound Sense, the national community music association. *The Directory of Community Music in Britain 1993* has been compiled by The Arts Business Ltd and costs £8.95. Tel 071 585 3075 for further information.

Gifts and Bequests

Recent gifts and bequests have included a Techler violin of 1727 made in Rome and bequeathed by Violet Wallace (RAM 1946-47), and a 1720 Rogeri cello.

Sir David Lumsden - Principal RAM, 1982-93

Below is the text of the speech made by Her Royal Highness The Princess of Wales at the Graduation Ceremony, July 1993

I am very aware as the President of the Royal Academy of Music that this will be the last Graduation Ceremony Sir David Lumsden will attend as our Principal. Since I became President in 1985, I have seen at first hand the tremendous dedication and effort that David has put into the Academy, ensuring its high profile as a music school of national distinction. This has grown to the extent that it is now recognised to be one of the top conservatoires in the world.

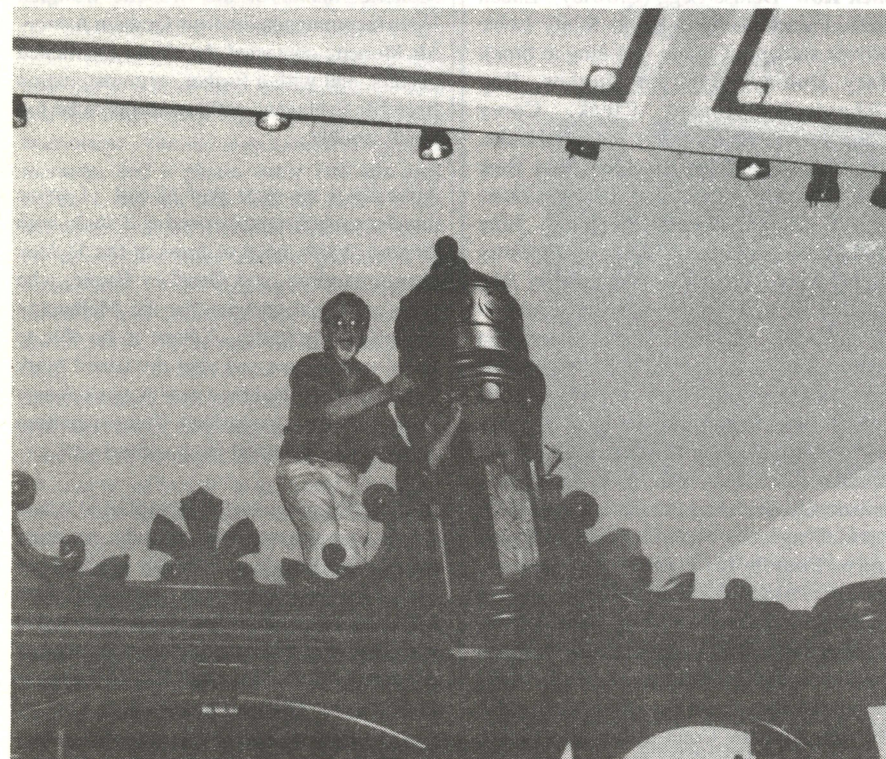
His vision and foresight have been a motivating force in the Academy's catalogue of success. I am sure the Academy will continue to grow in reputation in the years ahead, based on the painstaking efforts he has made on its behalf.

I am also aware that he valued enormously the musicians who have passed through the Academy in the years he has been here. Not only for their talent, but also for the people they were. The love and support of his wife and family have played an important part in David's success and I'd like to thank Sheila for all the hard work she has done for the Academy over the years.

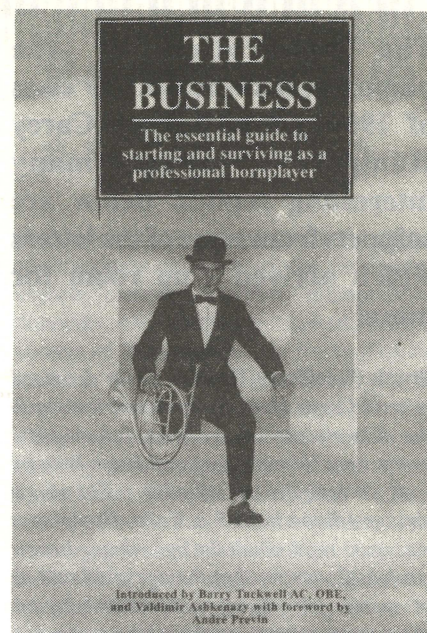
The Academy is losing a great and valued leader. However, I suspect we've not seen the last of him! Not least because of the splendid new organ which will shortly be arriving in the Duke's Hall, on which he will no doubt be found "testing out" its abilities during the coming years.

Thank you David for all the support you have given me as President. Thank you for all you've done for the Academy. And I'm sure I'm joined by your past students and staff as well as everyone here in wishing you a long, happy and harmonious retirement.

A tribute to Sir David Lumsden, Principal 1982-93, appears in the October issue of the RAM Magazine. Also in this issue are, among others, articles by Justin Connolly on Tchaikovsky, Ian Hughes on Music and the Screen, Jessica Duchon on The Alexander Technique and Andrew Manze on travels through the USSR. The Magazine is available as part of the RAM Club subscription. Please contact Joanna Ive, Administrator, RAM Club, c/o Academy.



Sir David Lumsden climbing, via an internal ladder, some 60 feet above the floor of the Duke's Hall to place the final "crown" on the new Duke's Hall organ, installed in early July. Sir David has written a short note about the organ in the current RAM Magazine.



THE BUSINESS - *The Essential Guide to Starting and Surviving as a Professional Hornplayer* includes a wealth of information about every aspect of the job - how to audition, to organise oneself, to deal with the psychological and physical pressures of playing for a living, and how to get the most out of your chances as and when they occur. Compiled and edited by Paul Pritchard and dedicated to the memory of former professor James Brown OBE, the book includes chapters by former students of the RAM Jeffrey Bryant (1966), principal horn of the Royal Philharmonic Orchestra, soloist and professor at the Guildhall; the Horn in the Studio, by John Pigneguy (1966), former principal horn with the London Mozart Players and co-principal at the Royal Opera House, who now specialises in studio recording for films, TV and other aspects of session work, and Frank Lloyd (1975), a former professor at both the Guildhall and Trinity College of Music and member of the Royal Philharmonic Orchestra, English Chamber Orchestra and Nash Ensemble. Another interesting chapter by Julian Baker, professor at the RCM and currently with the Royal Opera House Orchestra, gives lists of orchestral repertoire for ballet and opera. Available from Paxmans and Chimes (ISBN 0 9520626 0 7).

Old Wood

Dutton Laboratories have produced a most attractive CD of Sir Henry Wood conducting music by Vaughan Williams - *A London Symphony, The Wasps Overture, Greensleeves Fantasia* (all with the Queen's Hall Orchestra) and *Serenade to Music* with the original 16 soloists (including Mary Jarred and Roy Henderson) and the BBC Symphony Orchestra, recorded in 1938. Notes are by former professor Arthur Jacobs, whose biography of Sir Henry Wood will be published by Sinclair-Stevenson in 1994.

The Class of 1950

The publication of the photograph of the GRSM class of 1950, submitted by Carey Humphreys, brought many interesting replies. Below are snippets from some of the letters which arrived - no room for more!

Frank (Geoffrey) Timms - I was delighted to read Carey Humphreys's contribution to the Newsletter as well as information concerning Harold Clark and Hugh Winsley - all contemporaries of mine. For me, a vintage edition indeed ... Carey Humphreys was quite right about the age range. I came straight from school at the age of 18 and on occasions felt slightly intimidated by the greater experience of the older students ... one face is missing, Kenneth Alwyn ... who has since excelled as a conductor.

Jill Smith ... I think I am 8th from the left, 2nd row from the back of this photograph ... actually my face is a bit like 6th from the left, but my hair style - then, 8th from the left.

Ronald Cleak ... I don't know if you remember me from those long-off days, but I am in fact next to you. It was a real pleasure to read your article - like you I was straight from the RAF via about eight months in hospital, and found it tough but of course enjoyable ... perhaps it would be possible for the 1950 and 1951 alumni to meet up again ... it would be marvellous.

John Hodgson (Marondera, Zimbabwe) ... I am next to Carey, fourth from the right in the top row. Harold Clark is, I think, 7th from the right in the top row. Kenneth Alwyn is 3rd from the right in the second row etc. Although I cannot remember the name of the man who is No 1 from the right in the top row, I am fairly sure that he was a trombonist - which may or may not help your investigation. Again, I think the majority of the men applied for jobs overseas - Canada and Australia. I landed up in South Africa where I taught at Michaelhouse for seven years and then went to Peterhouse (Rhodesia and then Zimbabwe), where I was Director of Music until I retired in 1985. I would greatly support everything Carey wrote about those wonderful days at the RAM, ranging from my piano lessons with Leslie England, especially during the Test matches when Chopin's Barcarolle was interrupted as I had to dash downstairs to find out the latest score, Margaret Donington's despair at my blackboard diagrams, those occasions when I helped Jennifer Vyvyan with harmony exercises in the canteen and, above all, in 1943, my interview with Stanley Marchant, the then

Principal, who asked me what I knew about the chamber music of Dvorák! This was only matched by Manuel Frankel's opening question at a composition lesson, and what I knew about the philosophy of Hegel! If Stanley and Manuel are still listening, may I tell them that at a later stage I found out!

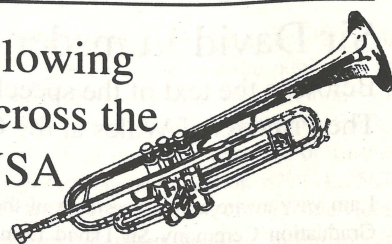
Pamela Burton (née Ferrand Rook, Australia) Always my first reaction on receiving the RAM mail is to skim through the Newsletter to see if any of my contemporaries are mentioned - then I read it all through from cover to cover at leisure ... imagine my delight on seeing the entire GRSM class of 1950! I am sure I would have been standing next to my special friends Molly Dussek (née Lowe, mother of Michael), and Mary Searby ... incidentally, I used to conduct the Eye Bach Choir in those days, so I was very happy to read that it is still in existence with Margery Baker in control.

Bertram Hughes ... the male students had a separate group photo taken, which I still have ... happy memories of lectures by Margaret Donington, Ernest Read and piano lessons with Frank Britton. It would be nice to arrange a reunion of the group. I believe Peter Katin was also a student with our year, but I am not sure if he appears on the photograph.

Taking the replies into account, it seems the photograph includes:

Back Row Denise Legg (Crowley), Eileen Rolfe, Pamela Ferrand-Rook, Molly Lowe (private student of violin - visiting at time); Mary Dudley, Bertram Hughes, Ray Richardson, Ronald Cleak, Carey Humphreys, John Hodgson, Adolph Hauke, Eric Willey, Douglas Hinckley **Next Row** Freda Murden, Rachel Fox, Hazel Carter, Jennie Taylor, Brenda Hemsley, June Richardson, Sheila Wilkinson, Dorothy Calow, Mavis Dean, Barbara Robson, Rita Smythe, Frank Timms, Peter Ward, Barbara Trenow, Iain Kendall, June Wyer, Joan Murray (also E. Jill Smith) **Third Row** Rosemary Sergeant, Veronica Davis, Cynthia Cohen (née Franklin), Pamela Powell, Margaret Black, Joan Noel, Nancy Bennett, Heather Howe, Yvonne Mackegg, Gillian Stobart, Elizabeth Hay, Sheila Traynor, Betty Mickleburgh, Millicent Clarke, Alfreda Lewis **Fourth Row** Elizabeth Osborne, Frances Postlethwaite **Fifth Row** Evelyn Trevithick, Shirley Ashdown, Nena Adams, Cynthia Baites, Mrs Vaughan, Miss Margaret Donington, Nita Thorncroft, Sheila More, Elizabeth Sumsion, Pat Harker, Monica Weekes, Eleanor Conn, Doris Davenport, Audrey Hill. **Also** Kenneth Alwyn, Harold Clarke, Elizabeth Hayes, Sonia Bilmes, Sheila McAnulty, D.Lyall, Helen Bedow, Joan Carter, Enit Whitehead, ? Cavell

Blowing across the USA



PAUL MAYES graduated from the Performers' Course in 1992 having studied with Ray Allen and privately under Graham Ashton. Paul left the UK for the USA in November last year to take a year studying with the world's best solo and orchestral trumpet players. He wrote in April from Boston, where he has been studying with Charles Schlueter, principal trumpet of the Boston Symphony Orchestra.

"While in Chicago, I was lucky enough to stay with Bette Eilers, a freelance trumpet player, who introduced me to many of Chicago's best brass players. She was impressed with my playing and through her I was asked to give a trumpet clinic at the University of Illinois. This was very well received and led to an invitation to give another at Wheaton College. I will also be travelling down to New York City where Wynton Marsalis has agreed to give me a few lessons. Also, Lew Soloff and Chris Botti, both top commercial players in NYC, are expecting to hear from me to set up some sessions.

You may be wondering how I have managed to get lessons with so many top trumpet players - the man responsible for this is Dave Monette, maker of the Monette trumpet. Upon recommendation from Graham Ashton, Mr Monette contacted the above-mentioned players, and with a further recommendation from Mr Schlueter, nothing seems to be too much trouble.

Australia is my next port of call. I arrive there in early September and will study with Gordon Webb, head of brass at the Sydney Conservatorium, and Geoffrey Payne, who plays principal trumpet for the Melbourne Symphony Orchestra. I hope to be able to travel to Brisbane and visit my friend Mark Carter, who studied for a year as an exchange student at the Queensland Conservatorium and who has returned for a second year.

In October I move on to Dubai (UAE) where I will give several solo recitals, resulting from a visit I made in February 1992. Then it's back to England, where I catch my breath before setting out for Phase Two of my world trip. Briefly, I will be studying in France and Sweden with such notables as Bernard Soustrot and Hakan Hardenberger.

Travelling the world is proving to be a great experience, both musically and socially, but financially it is more expensive than I first envisaged."

The "Strads"

VIVIAN JOSEPH is a Fellow and former professor of cello of both the Royal Academy of Music and Trinity College of Music. Amongst his musical activities he was principal cellist of the London Mozart Players for many years, with whom he was once touring Northern Italy ...

After the rehearsal I came out of the square stone building, which was to be our concert hall for the evening, with the sound of Mozart's G minor Symphony still ringing in my ears. I felt at peace with the world as I walked to the top of the hill on which one of Italy's hundred cities is built, Perugia, and gazed down on a panoramic view of one of the most beautiful centres of past Italian culture, for here are the remains of Etruscan architecture which flourished under Augusta Perugia in the eleventh century.

I retraced my steps and made my way down towards the square and sat at one of the tables of the many cafés that are there. I chose a table without an umbrella so that I could bask in the brilliant sunshine, and which was occupied by an elderly man who looked as if he had been sitting in the sun all his life. His sun-tanned face turned towards me as I sat down and, as if echoing my thoughts, he said "The sun, it is good eh?" I answered, and the sun served us as a topic of conversation until my coffee arrived. Then we spoke of Italy's wonderful period of productive art which now fills all the art galleries of the world, and the instruments of Cremona which every string player dreams of possessing. I said how sad it was to meet the musicians there and not find any of them owning an Italian instrument. The old man looked at me for a moment, and a gleam came into his eyes which I did not see, and he said "I can introduce you to a friend of mine who has in his possession three choice specimens of Stradivarius." I was sipping my coffee at that moment and thinking that my ears had deceived me. I repeated "Stradivarius?" He said, "Yes, Stradivarius: they are all of different dates, and are in splendid condition, and have heads of a very marked character, there can be no doubt about their originality. As a matter of fact, as far as I know, they have never been questioned." It took me a few moments to digest all this information, and the thought running through my mind was "Am I going to unearth three more Strads? After all, nobody really knows how many there are left in the world; we search everywhere for them, surely two more could easily be discovered in Italy." Concealing my excitement as best I could, I said "Could I see them?" "But of course," he said. "Now?" "Why not? It is not far." We both got up. I willingly paid for his wine and he led the way out of the square.

He walked with a slow, steady gait, and I, fearing that I might say the wrong thing, kept up with him in silence. As we reached the poorer part of the town, my hopes were very high indeed, for I could just imagine a poor family keeping instruments handed down from generation to generation. I was brought to a halt in my musing as we stopped at a door, my companion pulled a bell, and we walked up a stone staircase to the second floor of the house. We were soon admitted and shown into a room and before I could speculate what the instruments might be, our host appeared. After introductions and the usual courtesies had been exchanged, my companion, with the utmost gravity, enquired after the Stradivariuses and received the reply that they were never better. I stood there and waited for the right moment to say "May I have the pleasure of seeing them?" The host seemed flattered at my interest in his Strads, acquiesced, left the room and brought in his collection, which if not unique, was in every way original. It consisted of three "Stradivariuses" - two boys and a girl.

CUBAN GUEST



Visiting Cuban composer, conductor and guitarist, Leo Brouwer (right), with Tim Walker, professor of guitar (centre), and Brazilian student Fabio Zanon

A Very Happy 95th Birthday (June 1993) to SIR THOMAS ARMSTRONG Principal Royal Academy of Music 1955-1968

Background to a scholarship

Over the past few months I have completed an inventory of many of the fascinating objects, pictures, furniture, memorabilia, drawings, photographs etc tucked away in corners of the Academy. In Room 410, for instance, there is a collection of various keyboard instruments, the smallest of which, a tiny harmonium, I love because of its size (it also sports a sticker, somewhat torn, written by Sir Henry Wood to the effect of "...Boys ... on the Roof in Parsifal" - the builders of the new organ in the Duke's Hall are fascinated by this small instrument). Other interesting instruments include a harp-lute made by Edward Light in about 1810; a beautiful Irish harp (1821), the twin of one made for George IV to commemorate his visit to Ireland - it has filigreed gilt-and-green paintwork and a few remaining diamond-studded pegs; a piano once owned by Sir Arthur Sullivan; and an old, broken hurdy-gurdy. However, as a non-player, I have found the most interesting instrument to be the double keyboard piano - as a non-player, I couldn't quite work out how or what it did; I happened to sit at a lunch table with pianist Jeffery Harris who explained its origins.

The piano was invented by Emmanuel Moor in 1921 and models were made by Bosendorfer, Bechstein and Steinway etc. The one in the Academy was formerly owned by Sir Donald Tovey, musicologist, who along with pianists such as Cortot and Bachhaus, became enamoured by it. This particular piano then passed to former professor Max Pirani, who was involved with the development of the double keyboard piano from the word go, and who then gave it to the Academy.

Money was left in a Trust created by Winifred Christie, a former student and wife of Emmanuel Moor who died in 1965 - the income of which is used to establish and maintain scholarships for piano students at the RAM.

Jeffery Harris made many TV recitals and broadcasts with the piano, having been the recipient of the first Winifred Christie Award, followed by Timothy Baxter, who composed some bagatelles for it.

Anyone interested in a demonstration (try *La Campanella*) on this aged task-master, ask Jeffery!

Janet Snowman

Bush Telegraph

Making a recording? Touring abroad? Performing a concerto or taking part in a musical? Bumped into old friends in odd places? "Newsy" items are most welcome, particularly from abroad and from older former students. All contributions please to Janet Snowman. Many of the following entries come from those awarded Honours (as Fellows or Associates) in the 1993 Academy Honours List (see p 13).

Pianists **Jocelyn Abbott** (1979) and **Laura O'Gorman** (1980) are now working as a piano duo. After leaving the RAM, Laura undertook further study in Paris with Vlado Perlemuter, and then in the former Soviet Union, where she pursued her particular interest in Russian music. Jocelyn had previously established a duo partnership with pianist **Richard Mapp** (1979), with whom she recorded, broadcast and gave performances world-wide with leading musicians such as Sir Georg Solti. When Richard returned to New Zealand in 1991, Jocelyn and Laura began working together. Recent performances have included the Concerto for Piano and Four Hands by Kozeluh with the Lakeland Sinfonia, and a recital in Canada House. Concerts in Norway and Canada will follow over the next few months. Jocelyn, Laura and Richard were all pupils of Gordon Green.

Composer **Geoffrey Alvarez** (1984) wrote an opera *The European Story* (libretto by Ruth Fainlight) which was one of six operas performed at the Riverside Studios in Hammersmith in May-June as part of the Royal Opera House's *The Garden Venture*. **Christopher Willis** (1978), a member of the music staff at the Royal Opera House, conducted *The Wheel* by Augustin Fernandez and *Arms for the Maid* by Luke Stoneham.

Steve Barron (1982) writes from Bognor Regis reporting that two of his tuba pupils have been accepted to study as Junior Exhibitioners at the Guildhall. Steve is a former Student Union President, and apart from his performing career, he teaches souzaphone, cornet, trumpet and all brass instruments in West Sussex, having previously taught brass for Grampian Regional Council for six years.



Photo: Katie Vandyck, 1992

Jocelyn Abbott and Laura O'Gorman

Six Academy-connected young artists or groups have been chosen to take part in the BBC Radio Three's *Young Artist Series* held by the BBC in conjunction with the Sunday Times and National Portrait Gallery, and for broadcast on BBC Radio Three. These are violinist **Nicola Loud** (BBC *Young Musician of the Year* 1990) and pianist **Graham Caskie** (1991); the **London Cantilena Wind Quintet** (**Lorna McGee**, flute; **Zoe Cox**, oboe; **Duncan Swindells**, clarinet; **Martin Field**, bassoon; and **Phil Woods**, horn - all 1992); the **Gould Piano Trio** (**Lucy Gould**, violin; **Martin Storey**, cello; **Gretel Dowdeswell**, piano, 1991); **Colin Boyle**, marimba (1990); **The Musicke Company** (**Philippa Hyde**, soprano (1992), **Ricard Bordas**, counter-tenor (1992), **Jennifer Janse**, baroque cello (1991) and **Helen Rogers**, harpsichord; and **Robert Max**, cello (1987), who will be performing with **Zoe Solomon** (piano). The concert series begins at the National Portrait Gallery on 10th October - inquiries for tickets there please.

Mansel Bebb (1958) is a member and the personnel manager of The Philharmonia.

The **Bingham String Quartet** is pleased to announce a new line-up of players from May 1993. Marina Gillam (violin) and James Halsey (cello) join **Brenda Stewart** (viola, 1984) and **Stephen Bingham** (violin, 1985). Forthcoming projects include an exciting quartet exchange scheme - *String Cycle* - in which the Bingham Quartet, the Danel Quartet from France and the Quadro Quartet from Belgium will be touring each country with works from young composers; a chance for the Bingham to showcase some of the best of contemporary British music. The Quartet will tour Scotland in November and continue the *Bingham Quartet in the Community* project in the London Borough of Waltham Forest.

Pianist **Nicholas Bosworth** (1982) performed in masterclasses in July with singers Thomas Hampson, Brigitta Fassbaender and Shirley Verrett at the Brereton International Music Symposium in Cheshire. In September he re-joins English Touring Opera for performances of *L'Elisir D'Amore*.

Singer **Paula Bott** (1980) has taken over the role of Carlotta in *Phantom of the Opera* in April at her Majesty's Theatre. **Jill Washington** (1980) returned for another run as Christine in the same production - the first time their paths have crossed professionally since leaving the RAM.

John Bradbury (1990) married **Clare McSherry** (1990) in April of this year. John joined the Chamber Orchestra of Europe in January as second clarinet, and Clare will be teaching in a music post in Brixton from September 1993. Other current members of the Chamber Orchestra of Europe Wind Soloists are **Douglas Boyd** (1980) and **Rachel Frost** (1987) - oboes; **John Bradbury** (clarinet) and **Christopher Gunia** (1980, bassoon). **Nicholas Eastop** (1987) is also a member of the COE.

Nicholas Bucknall (1973) is teaching at Trinity College of Music, and is principal clarinet with the Docklands Sinfonia and the Wren Orchestra and guest principal with the Chamber Orchestra of Europe, the Academy of St-Martin-in-the-Fields and the Orchestra of the Age of Enlightenment. Among his recordings are all the Mozart Divertimenti for three basset horns with the Chamber Orchestra of Europe (Teldec) and the Soundtrack and CD for *Where Angels Fear to Tread* (Virgin).

Krystyna Budzynska (1975) is the Assistant Director of the Junior Academy of the RAM.

Ruth Bulman (née **Caudwell**, 1964) went to Trent Park College at Cockfosters to gain a Teachers' Certificate. She worked for the Centre for Young Musicians at schools in the East End and Greenwich from 1980-89 and, having taught privately until 1989, is now back at St Christopher's School in Hampstead as a class teacher. Ruth is still in touch with **Rosalind Barda** (née **Whiteley**, 1965), **Pat** (née **Gregory**) and **Robert Hill** - Robert is principal clarinet with the London Philharmonic - and **Gillian Shave** (née **Stacey**, 1967).

Rosalind Barda (née **Whiteley**, 1965) left in a way "as to allow an inextinguishable and ever-growing flame of ardour for the Art". She taught class music for a year in an ILEA school prior to working in the classical marketing department at EMI where she met her husband, photographer Clive Barda. They have three musical boys - 19, 17 and 14, two of whom were choristers at Winchester Cathedral and one of whom won a music scholarship to Eton. For nearly 20 years

Rosalind has been involved with the administration of Clive's career, which continues to be spent extremely happily, if frenetically, working in the opera houses, concert halls and theatres of Europe and, occasionally, America. She does not believe she could have worked with such enthusiasm for a market gardener! She has started having singing lessons again with **Elizabeth Hawes** (1949) and adoring the lessons and the occasional forays onto the (strictly amateur) oratorio platform.

Congratulations and best wishes to **George Caird** (1972), on his appointment as Principal of the Birmingham Conservatoire. Until taking up this appointment, George was head of woodwind and orchestral studies at the RAM.

Robin Canter (1973) studied with Janet Craxton at the RAM, then in Germany with Heinz Holliger. Following a period as solo oboist in Pierre Boulez's Ensemble Intercontemporain in Paris, he returned to London to devote more time to his solo career. Since then, recitals, concerto engagements and broadcasts have taken him all over the world. He was Artist in Residence at the 1991 Greenwich Festival, where he gave four solo concerts including an appearance with the English Chamber Orchestra, playing the Strauss Concerto. His CDs currently available are Mozart's *Music for Oboe and Strings* with London Baroque, and *Oboe Collection*, in which he performs on a wide range of instruments from exotic shawms through baroque and classical to the modern oboe. His CD of the Strauss and Vaughan-Williams oboe concertos with the London Symphony Orchestra has just been released, and this autumn he is to release two new CDs - Bach's sonatas for oboe and harpsichord, with Paul Nicholson, and Benjamin Britten's oboe music, with the Medici String Quartet and Simon Nicholls. As well as collaborating with the percussionist and composer **James Wood** (1976), and regularly commissioning new works, Robin is a well-known performer on period instruments, and is also professor of oboe at the Royal Northern College of Music.

The Reverend **Michael Champneys** (1967) writes to say that after nearly six years working in community education in north-east Derbyshire, he has returned to full-time ministry as Vicar of Pottersbury with Furtho and Yardley Gobion and Cosgrove (in Northamptonshire).

Andrew Claxton (1971) left his part-time post as Director of Music at Oxford School in July 1992 to freelance again as composer (eg *Fall of the House of Usher* at Tobacco Dock) and multi-instrumentalist. From September until December he will be touring with the leading Indie-label band *Dead Can Dance* in Europe, USA, Japan, Australia and New Zealand. Andrew has a studio and a thriving

private teaching practice in Oxford.

Ruth Crouch (1977) has been appointed assistant leader of the Scottish Chamber Orchestra.

Former Warden **Noel Cox** (1939) writes to say that he is still very active adjudicating at music festivals in the British Isles, although he has now ceased to be an Associated Board Examiner - he was first elected an examiner in 1947, so has had 45 years of it, with interesting and exciting tours in East Africa, Zimbabwe, South Africa, Sri Lanka, Malaysia and Hong Kong on several occasions. Noel and **Jean** (née **Sleight**, 1939) celebrated 52 years of marriage in April of this year.

Lynne Davies (1985) studied at the National Opera Studio post-RAM. Her operatic roles include Anne Truelove, Donna Elvira and Gilda for Opera 80; Frasquita, Mother/Cat (*L'enfant et les sortilèges*) and the role of Jano in *Jenufa* for Glyndebourne Festival Opera and the BBC. For Opera North she has sung Zerlina, First Lady for Dublin Grand Opera, as well as Pamina with the City of Birmingham Touring Opera. Her roles for Musica Nell Chiostrino in Italy include the role of Signora Angiolieri in the world premiere of *Mario the Magician* by Stephen Oliver, and last year she performed in its British premiere at the ENO. Lynne also created the role of the Bride in the world premiere of *Blood Wedding* by Nicola Le Fanu for the Women's Playhouse Trust. She has performed extensively in concerts throughout Britain and abroad, appearing with the London Symphony Orchestra, the London Philharmonic and the London Sinfonietta. Future plans in the UK include Pamina for Channel Four Wales, and Miss Jessel in *The Turn of the Screw* for Opera Northern Ireland.

Bass **Neal Davies** (1990), who has been singing with the Coburg Opera in Germany for the past couple of years, writes with news of a pretty hectic life. In March he took part in a run of 17 performances as Bartoli in *Il barbiere di Siviglia*; other performances included *Jesus Christ Superstar* in German - the lot of an all-purpose bass under contract! Neal, who won the lieder prize in the *Cardiff Young Singer of the World Competition* in 1991, gave a lieder recital in May in Stuttgart arranged by the British Council. In late August he sang in two one-act operas by Janacek and Schubert at the Edinburgh Festival, and in September he will sing the role of Papageno in a new production of *Die Zauberflöte* by Brigitte Fassbaender in Coburg. He returns to Wales in December - to sing a *Messiah* in St David's Hall Cardiff with Welsh National Opera and Sir Charles Mackerras, and in April next year he will sing the role of the First Nazarene in a production of *Salome* in Marseille with Gwynneth Jones and Leonie Rysanek, to be recorded live for CD, with conductor Serge Baudo. In May 1994 he will

take part in a new production by Tim Albery of *La Finta Giardiniera* at Welsh National Opera, singing the role of Nardo, and also the role of Angelotti in *Tosca*, both conducted by Carlo Rizzi.

Oboist **Carol Davies** (née **Stanley**, 1974) is currently a member of the San Francisco Symphony Orchestra.

Tony Davis, a horn player who studied violin at the Junior Academy for many years in the 1950s, prior to studying chemical engineering at London University, was a semi-finalist in the *BBC Masterchef Competition* 1993.

Graham Dixon (1976) has been appointed Editor, Early Music, BBC Radio Three.

Singer **Geoffrey Dolton** (1982) recently sang the role of Count Almaviva in the Opera Factory production of *Le nozze di Figaro*. In June he sang the lead male role in *A Family Affair* with the Almeida Opera Festival. Future performances are roles in *Tamberlaine* for Opera North, Eisenstein in *Die Fledermaus* with the English National Opera in December/January and, from February, *Le nozze di Figaro* and *Il barbiere di Siviglia* for Opera Northern Ireland, as well as Nick Shadow for Opera Factory in *Rake's Progress*, a role he first performed at the Academy.



Photo: Robert Barber

Lynne Davies

New Zealand pianist **Julie Downard** (1991) with soprano **Clare Costa** (1991) and cellist **Lisa Cowling** (1990) auditioned for the Council for Music in Hospitals and were accepted onto the panel in May 1993. Among their first concerts was one given in Athlone House in Hampstead (mostly sleepy psychogeriatric patients with no visible response, a dead acoustic and terrible piano!). Julie reported that they all tried so hard to get some response but nothing seemed to work out. However, they returned in costume (supplied on-site - see photo overleaf) during the tea-break and fashion show - performing popular music of 1920s and later. The same patients began singing during the teabreak,



Julie Downard and Clare Costa perform in Athlone House to psychogeriatric patients in clothing provided "on the spot"

because although the same repertoire was being performed, tea was being served at same time. One old man responded "Don't bother me with tea, can't you see I'm singing." Other concerts have taken place at the Wembley Community Hospital and Paddington Community Hospital - in a ward for patients with advanced cancer they played to an audience of one, a nice man keen on music who had ideas about what he wanted to hear. Julie, who is the winner of the first Guinness Award for Music in the Community, also teaches privately and in a school and does some accompanying.

Phillip Eastop (1977) studied at the RAM with Ifor James until he left at the age of 18 to play principal horn in the Antwerp Philharmonic Orchestra. After a year there, he became principal horn with the London Sinfonietta, with whom he worked for eight years, touring extensively, recording and performing numerous solo works. He also completed his training as a teacher of the Alexander Technique. He now performs regularly with The London Sinfonietta, The Wallace Collection, London Winds, The Chamber Orchestra of Europe and the COE Wind Ensemble, The Gaudier Ensemble and The Prometheus Ensemble. He is also frequently involved in commercial recordings for television, films and radio, and has produced two original albums of improvised horn music - *Hornwaves* and *Back to Back*, the latter also involving the horn player Jonathan Williams. A third improvised horn album, *Back to Back to Back*, featuring Phillip, Jonathan and also **Richard Bissell** (1981), co-principal horn with the London Philharmonic, is due for release soon. Pip's real passion in life is for growing pumpkins, delphiniums and cabbages!

Australian **Danielle Eden** (1989) gave what is thought to be the first piccolo recital at the South Bank in modern times (with Clive Matthews, piano) performing works by Telemann, Persichetti, Fernyough, Bach, Hill (*Sarab* - world premiere), Donatoni, Damare, Musgrave (the European premiere

of *Piccolo Play*), Elliot, Janacek and Harrington-Young.

(Paul) **Sam Ellis** (1982) worked as a freelance bassoonist in London until 1984 prior to his appointment as principal bassoon with the RTE Concert Orchestra in Dublin. He had to give up playing because of repetitive strain injury and from July 1987-January 1990 was assistant librarian for the RTE Symphony Orchestra, prior to becoming assistant manager and librarian for the RTE Concert Orchestra. Since July 1991 he has held his current appointment as manager of the RTE Concert Orchestra.

Violinist **Lesley Hatfield** (1986) is the leader of the Northern Sinfonia; the Adriano Quartet, which she leads, has recently been appointed resident quartet to Newcastle University. Also currently playing with the Northern Sinfonia (taken from a concert list in March) are violinists **Carole Howat** (1984), **Sylvia Sutton** (1970), **Annamaria McCool** (1976), viola player **Catherine Bradshaw** (1988), cellist **Sian Bell** (1989), flautist **David Haslam** (1960), clarinetists **Robert Plane** (1992) and **Robert Ault** (1991), bassoonist **Stephen Reay** (1979) and **Christopher Griffiths** (horn, 1970).

Richard Hand (1984) has recently become a member of the English Guitar Quartet. He joins his duo partner **Tom Dupre** (1982) and other former RAM contemporaries **Tim Pells** (1983) and **Andrew Marlow** (1985). Earlier this year the quartet (which formerly included **Roland Gallery**, 1981) released its third CD - *Spanish Guitar Quartets* - for Saydisc records. Their live recording for Classic FM in July included music written for them by Antonin Tucapsky, as well as their own arrangements. As a duo, Richard Hand and Tom Dupre played in some particularly beautiful venues over the summer. These included Fountains Abbey in Yorkshire, Knole House in Sevenoaks and St David's Cathedral on the Pembrokeshire coast. Two programmes of music played by the duo were recently broadcast in Argentina and Uruguay.

John Ford (1969) is currently living in Perth, Australia, and working as principal second violin with the Western Australian Symphony Orchestra. He was previously a member of the Philharmonia.

David Harrison (1989) has been appointed principal bassoon of the newly-formed Lisbon Philharmonic Orchestra. Since leaving the RAM he has been freelancing in London as well as doing a stint with the Oporto Orchestra in Portugal. He was also one of the bassoons in the doomed *Hunting of the Snark* in the West End. David managed to find time during the daytime to dress up as a hippo and pace Oxford Street advertising a particular bed company. Oh, the life of a musician!

Ian Herbert (1955) is principal clarinetist at the Royal Opera House Covent Garden.

Hilary Gann (née **Twyman**, 1956) studied piano with Egerton Tidmarsh, bassoon with Anthony Judd and singing with Robert Alva. She took the Graduate Course with Margaret Donington, and would love to hear from fellow students of her vintage. Having taught in various schools, she was until this summer head of music at Colyton Grammar School in Devon.

Miriam Juviler (1974) is the administrative director of South East Music Schemes, sponsored by BAA London Gatwick and South-East Arts. This is the 14th year that SE Arts has promoted this highly successful scheme, which is designed to help concert promoters in the region by offering incentive grants towards fees in order to benefit both young musicians' careers and the concert life of the region. Among the panel of adjudicators are **Patrick Harrild**, professor of tuba, **Roger Coull** (leader of the Coull Quartet, 1976) and violinist **Marcia Crayford** (1971).

Jonathan Kelly (1991) has gained the prestigious principal oboe appointment with the City of Birmingham Symphony Orchestra.



Danielle Eden

Ann Kenton-Barker (née **Broadhurst**), recorded an eleven-hour long novel, *Kate to Emma*, by Monica Dickens, for Clio Press (Isis Audio Books - eight cassettes £35.50), which will be available shortly in shops and libraries. Last December she sang the role of Auntie in scenes from *Peter Grimes* for the Royal Opera House Education Department's intensive opera weekend.

Japanese pianist **Mari Kumamoto** (1986) is preparing for her 10th compact disc, J S Bach's *Goldberg Variations*, having recorded the complete works of Federico Mompou and others by Albéniz and Granados. She has also recently been working for a television music programme in Japan, and this coming December will be playing with the Czech Philharmonic Orchestra.

John Lawley (1967) is Chairman of and second oboe with the London Symphony Orchestra, and former principal oboe with the English National Opera. Since 1979 he has been a professor at the Guildhall School of Music and Drama.

Conductor **David Lawrence** (1991) conducted Martlett Opera's new production of *The Marriage of Figaro* at the Royal Georgian Theatre in Richmond, Yorkshire. The cast included **Kathryn Jenkin** (Susanna), **Andrew Hammond** (Count) and **Julian Jensen** (Basilio/Curzio). This year will also see David's third annual summer school for choral conducting in his position as a director of the Faculty of Arts at the University de Los Andes, Bogota. Kathryn Jenkin will teach alongside him as a vocal coach, and together they will give a recital for the British Ambassador and President of Colombia. He is soon to conduct Collegium Musicum at St John's Smith Square, the Grimsby Philharmonic in a performance of *African Sanctus* (Fanshawe), the Allegri Singers for a BBC Radio Three recording from a new OUP book of carols, and, for Boosey and Hawkes, conduct repertoire promotion workshops for new choral pieces.

Violinist **Stephen Levine** (1973) became an extra first in the Royal Philharmonic Orchestra on leaving the Academy, going to No 9 in the first violins of the Philharmonia in June 1974. In January 1975 he was the youngest-ever first violin with the English Chamber Orchestra, with whom he stayed for three years before leaving in 1977 to become sub-leader of the Philharmonia, prior to going on to lead in West End shows, and to further his chamber music and jazz violin work. He was asked back to the Philharmonia in 1987 as assistant leader, and is presently on trial for co-leader and also for co-leader-director of the Australian Chamber Orchestra. Other activities include regular coaching on Emanuel Hurwitz's Chamber Music Course every summer. Stephen would also like to start some classes pertaining to the profession for young players leaving college.



The Medici String Quartet

Baritone **Philip Lloyd-Evans** (1985) is presently singing with Welsh National Opera where his roles have included Dancairo in *Carmen*, Sid in *La fanciulla del West*, Guglielmo in *Così fan tutte* and Cappadocian in *Salome* (also in Japan). He appears regularly with Village Opera and recently made his debut at the Royal Opera House, Covent Garden, as the Young Sailor and Helmsman in *Tristan und Isolde*. He has given several broadcasts and is soon to record Ping in *Turandot* for the S4C Animated Opera Project.

Paul Marleyn (1987) has been appointed principal cello with the Royal Liverpool Philharmonic Orchestra.

Bridget Marshall (née **McLarnon** 1969) started her career in music as a pianist. She subsequently became interested in the organ and studied with Roger Varter from 1986. Concert appearances as organ soloist and accompanist followed. Recent recitals have taken place at Wesley's Chapel, Croydon Parish Church, St Lawrence Jewry, St Stephen Walbrook, Eglise Notre Dame de France, St Bartholomew the Great and St Giles Criplegate. She is also organist at the Second Church of Christ Scientist, London, and made her European debut in the prestigious series of organ recitals at the Laurenskerek in Rotterdam on July 10th.

This has been an exceptionally busy year for composer **John McLeod** (1961). As well as directing the London College of Music's postgraduate course in Composing for Film and Television, and being visiting lecturer in Composition and Contemporary Music at Napier University, there has been a welter of premieres, performances and commissions. In February a new work, *Small Pleasures*, (variations on a theme of Benjamin Britten) for oboe, clarinet and bassoon was taken on a tour of Greece and Denmark by the London Wind Trio, who commissioned it. It was also recorded for Radio Three for future transmission, and is also to be broadcast on Danish Radio. Also in the same month, John conducted the London premiere of his piano concerto, which was featured in a concert by the LCM Symphony Orchestra. In March he

was a featured composer at the RAM's *Da Capo* Festival, when his *A Dramatic Landscape* was given its London premiere, soon to be broadcast on Classic FM. Percussionist **Evelyn Glennie** (1985) has now notched up some 80 performances worldwide of his piece *The Song of Dionysius*. Free-bass accordionist and Academy student **David Preston** won the final of the Royal Overseas League Competition playing John's piece *The Passage of the Divine Bird*. He has now completed several scores for Channel Four; one of the most successful was for *Another Time, Another Place*.

Since being a prize winner in the Gaudeamus Competititon for Interpreters of Contemporary Music, Rotterdam, in 1978, **Philip Mead** has been very active in the performance and promotion of contemporary music. He has given British premieres of piano music by Stockhausen, Messiaen and Crumb, and commissioned over 30 new works. He recently premiered a 45-minute piece by Horacio Vaggione at the Bourges Festival and appeared at the Platform III series at the ICA. Later this year he will be playing in Tokyo, Moscow, Warsaw, the Baltic States and Canada. He is currently working on his seventh CD of piano and electronic music. Philip is founder and artistic director of the British Contemporary Piano competition (next held in 1994) and a member of the executive committee of the Society for the Promotion of New Music.

The **Medici Quartet**, whose members include **Paul Robertson** (leader, 1973) and **Anthony Lewis** (cello, 1973) have released some exciting new recordings on their Medici-Whitehall label, including *Wood Magic* with pianist **John Bingham** (1964) and actors Richard Pasco as Sir Edward Elgar and Barbara Leigh-Hunt as Lady Elgar, an account told, as far as possible, in Elgar's own words or those of his friends and contemporaries. Also released with John Bingham is a companion recording to *Wood Magic* containing Elgar's other two major chamber works - the string quartet and the piano quintet, as well as recordings of Schubert String Quartet in D minor D810 (*Death and the Maiden*), coupled with Dvorák's

American Quartet, and the String Quintet in C and String Quartet in B flat. For further information please contact Whitehall Associates plc, Freepost, London W4 3BR.



Philip Mead (see previous page)

Steven Migden (1968) played professional horn until 1975, then becoming head of the instrumental scheme for Medway, Kent, until 1979 when he returned to the USA for eight years as adjunct assistant professor of music, University of Arkansas at Little Rock. In 1986 he returned to the UK to take up his present post as Kent Music School area director, South Kent, head of Ashford Music Centre and founder/director of the Kent Horn Club.

Nicholas Miller (1984) spent two years studying at the Juilliard School with Dorothy DeLay post RAM. He was a member of the BBC Symphony Orchestra from 1987-89, and was appointed to the staff at the Academy in 1990. He has taught violin at both the Menuhin School and Wells Cathedral School, and has recently been involved with chamber music, founding the Pirasti Trio with cellist **Alison Wells** (1987) and pianist Jeffrey Sharkey. The trio has just completed a busy season, having been supported by the Countess of Munster Recital Scheme, and future events include a second tour of the USA in April 1994.

Organist **Robert Munns** (1957) has had an extensive career as a concert organist, conductor and church musician. His recitals and master classes have attracted great acclaim and he has appeared as guest conductor with many orchestras and choruses including the Royal Philharmonic. As a soloist he has performed at the Prom Concerts, the Melbourne International Festival, the St Alban's Festival and with the London Philharmonic and the BBC Scottish Orchestra. Many works have been written for him and his wife, Sally Johnson, by leading composers including Gordon Jacob,

Wilfred Josephs and Kenneth Leighton. In 1992 he made concert tours in Norway and Romania and this year plays in Norway and the USA again, including concerts at West Texas State University, Kansas City, Minneapolis, Des Moines and Baltimore.

As well as his new appointment as Gresham Professor of Music, pianist **David Owen Norris** (1977) has had excellent news, crime and weather-reading practice on BBC Radio Three's "drive-time" slot on Thursdays from 5-7pm. Norris will be performing a programme called *Never Been 21 Before*, starting with the 21st birthday of the Salisbury Festival on 9th September, and featuring music written by composers when they were 21 years old - Mozart, Brahms, Purcell, Britten, Webern and **Susi Laurie**, an Academy composition student who is herself just 21. The programme will be performed by Norris over the next few months at the Wigmore Hall (21 September), Hereford, BBC Radio Three, as well as in Grand Rapids and Massachusetts, USA.

Paul Patrick (1979) worked with Sadler's Wells Royal Ballet prior to joining the then BBC Northern Orchestra in 1981. He is now principal percussionist with the BBC Philharmonic and is also teaching percussion at Chetham's School of Music. **Robert Lea** (1980) is also a percussionist with the BBC Philharmonic.

Ramya Perera (née **de Livera**, 1973) writes from Sri Lanka, where she is involved in the musical scene both as teacher and performer. Among her activities, she accompanies many international artists who visit Colombo, and is a regular member of the Sri Lanka Symphony Orchestra, having kept up her violin playing as well. During the last few years she has had the pleasure of training four Associated Board piano-scholarship winners from Sri Lanka.

Mary Powney (née **Earl**, 1958) worked as an accompanist and coach to distinguished artists such as Elizabeth Harwood, Marion Studholme, Kenneth Bowen and John Mitchinson, with the D'Oyly Carte Opera Company on occasions, and for the late (former professor) Astra Desmond's teaching practice. In 1967 she returned to her native town of Kendal and established a large private teaching practice, specialising in singing and piano, also concentrating on her own solo singing. Over the next 20 years she appeared as recitalist and soprano soloist in many choral works. In 1969 she became conductor of the K Shoes Male Voice Choir, which during recent years has come to be recognised as one of the finest choirs of its type in England. She has worked as official accompanist for festivals in the North West, and in 1991 she was accepted as a music adjudicator member of the British Federation of Festivals for Music, Dance and Speech.

Oliver Preece and **Clare Lintott** (1991), who married in September 1991, are both freelancing. Clare has performed with, among others, the BBC Symphony and Concert Orchestras, London Festival Orchestra and La Camerata of Athens. Oliver's work has included principal trumpet with La Camerata of Athens, the production of *Grand Hotel* in the Dominion Theatre, London, and he also appeared in Dennis Potter's *Lipstick on Your Collar* on Channel Four. He continues to work with jazz and big bands. Both are members of Harlequin Brass with **Ben Lees** (trumpet), **Lee Tsarmaklis** (tuba), and Tony Neal (ex-RCM). Also working freelance in La Camerata of Athens recently were recent leavers **Clare Hoskins** (née **Holmes**), **Sue McCarthy**, **Gill McCutcheon**, **Tamsin Rowlinson**, **Kevin Elliot**, **Robert Plane**, **Andrew Sutton**, **Ben Lees**, **Juliet Lewis** and **Neville Graham**. Those with permanent jobs with the orchestra include **Rachel Sutton** (violin), **Patrick Evans** (viola) and **Fergus Currie** (double bass).

Andrea Quinn (1989) won the *Conduct for Dance Award* - over 80 applicants through three stages were reduced to four finalists who conducted in the Birmingham Royal Ballet's opening night. The panel of eight judges included Directors of the Royal Ballet Covent Garden and Birmingham, and the decision was unanimous.

Ken Reay (1991), who runs the electronic studios at the Academy, has a pop record riding high on the Italian charts with singer **Lisa Millett**, a student on the Jazz Course.

Colin Reid (1987) formerly worked as stock-control manager for Trevor James and Co, instrument manufacturers. He is now a full-time peripatetic brass teacher for South Kent Area, Kent Music School. Married in 1992 to his former Alexander Technique teacher Jenny, he is living in small cottage in the middle of nowhere in the Kent countryside and loving it!



Mary Powney

Apologies to everyone trying to reach **Paul Rodgers** (1976) in Johannesburg, South Africa (see April Newsletter). His correct telephone and fax number should be (from the UK) 010 2711 788 6050. Thank you to **John Arnold** (1966) for the correct details!

Andrew Roe (1991) writes from Boston USA. Having received a Director's Award from Boston University, he is currently studying for his Master's Degree with the Empire Brass Quintet and former principal trumpet of the Boston Symphony Orchestra, Roger Voisin. In September 1992 he recorded with Empire Brass (the album *Class Brass/ On the Edge*), and he is now working with them on their latest album which will be released in the autumn. He is currently co-principal trumpet with the Civic Symphony Orchestra of Boston, and this summer worked with the Empire Brass Quintet at Tanglewood, the summer home of the Boston Symphony Orchestra. Andrew is greatly enjoying his study period in the USA and sends best wishes to friends.

Tenor **Simon Roberts** (1989) has taken up a contract with the Städtische Bühnen Augsburg.

Organist **Malcolm Rudland** (1970) gave recitals in mid-June at St Stephen Walbrook, and in July at St Luke's Chelsea, the second of which included music by Bach and Hungarian and English composers, including Peter Warlock, Reginald Custard, John Ireland and Herbert Howells.

Graham Salvage (1975) left the RAM to take up the post of co-principal bassoon at the Kassel Opera House in Germany, at the invitation of James Lockhart, who was at that time musical director both there and at the Welsh National Opera. From there he went to the Mannheim National Theatre for two years, again as co-principal bassoon, continuing his studies with Klaus Thunemann. Since September 1981 he has been co-principal bassoon with the Halle Orchestra, also teaching at Chetham's School of Music and performing concertos with the Halle, including works by Mozart, Haydn and Strauss. Graham's wife, Yi-Xin, is a bass player in the orchestra. Graham is the UK bassoon representative for Püchner's and would welcome any inquiries on 061 439 8251 (tel/fax) - all goods are sold to happy customers at factory prices!!

Japanese pianist **Haruko Seki** (1992) had a wonderful sweep of prizes in July - winning the 14th Robert William and Amy Florence Brant Pianoforte Competition and the Croydon Symphony Soloists' Award as well as the Royal Orchestral Society Silver Medal. As part of her award, she will give concerto performances at Fairfield Halls, Croydon, and the Royal College of Music. It should be noted that her teacher, Piers Lane, won the very same awards in 1980. Future

engagements include a recital at the Wimborne Festival on 30th September and another for a charity for abused children in Lewes on 9th October.

Marilyn Phillips (1971) is emigrating to Perth, Western Australia, to accompany her husband who has been appointed Professor of Human Biology at Edith Cowan University in Perth.

Kevin Smith (1987) has landed the bass trombone job in the Bournemouth Symphony Orchestra.

Jane Gow (née **Solly**, 1975) played with the BBC Welsh Symphony Orchestra from 1975-78, and the BBC Concert Orchestra from 1978-82, since when she has combined teaching and freelancing with raising three young children.

Flautist **Jenny Stinton** (1985) has two new releases on Collins Classics - recordings of works by C P E Bach and contemporary American music.

Philip Sunderland (1992) married pianist **Elizabeth Rowe** (1992) in April. Elizabeth is pursuing a freelance career and Philip, having finished a year at the National Opera Studio, will be working for English National Opera and English Touring Opera as a repetiteur.

The European Chamber Opera was formed by **Stefanpaul Sanchez** (1974). They have performed extensively throughout Spain and are returning in 1994 with two new operas and a series of popular opera Galas and Oratorio. Last year they were invited to give a special performance of *Il Trovatore* at the Banqueting Hall, Whitehall, in the presence of Montserrat Caballe, who agreed to become their Patron. They have performed at many stately homes, including Syon House, Longleat and Government House, Hong Kong, and in 1994 they will be touring the Far East, including Japan, as well as the USA and Europe. The company has recently commissioned a new opera, *Mind Over Matter*, by Antony Pitts, sponsored by Glaxo. On 26 September, the European Chamber Opera Orchestra (leader **Andrew Smith**, 1991), will accompany the Bolshoi Opera at the Drury Lane Theatre in a Gala in aid of Child-Line.

Matthew Taylor (1989) has been appointed artistic director of the Malvern Festival for 1994-96, having appeared as featured composer at this year's Festival. He conducted the English Chamber Orchestra in March 1993, and is also a lecturer in music at Royal Holloway and Bedford New College.

Teresa Shaw (1989) sang in a performance of Tippett's *A Child of Our Time* at the South Bank in May, sang the 2nd Lady in a performance of *The Magic Flute* with the

European Chamber Opera in London and Hong Kong, and the Komponist in *Ariadne auf Naxos* at Broomhill, directed by Jonathan Miller.

American Guitarist **Daniel Thomas** (1989) is a member of the Pro Arte Guitar Trio, playing Requito guitar and guitar, with Cornelius Bruinsma and Peter Rueffer. The trio has developed the use of special guitars, and have made two highly acclaimed CDs for ASV. *Three Guitars and Arabesque*, features their arrangements of music by Albeniz, Granados, Debussy, Ravel and Satie. They have toured Holland and given concerts throughout the UK, including recitals on the South Bank.



Daniel Thomas (centre) with the Pro Arte Guitar Trio

Frank Timms (1950) returned for a further year at the Academy after National Service, eventually leaving in 1953. After many years in charge of music at an Ilford Grammar school (later to become a comprehensive), he founded and still administers the John Lill Awards for the Essex Young Musician of the Year, as well as a similar competition for the Essex Schools Musician of the Year. He has just promoted the third Wigmore Hall concert in association with pianist Alison Baker and cellist **Gregory Walmsley** (1989). He also teaches and conducts in what is left of his spare time. He is greatly perplexed as to why he was always known as "Frank" when his real name is "Geoffrey"...

David Theodore (1968) studied oboe with the late Michael Dobson, and composition with Richard Stoker. He left in his second year when he was appointed principal oboe in the BBC Welsh Orchestra, and since then he has been principal oboe in the BBC Symphony Orchestra and the Orchestra of the Royal Opera House Covent Garden. He has worked closely with many eminent conductors such as Pierre Boulez, Sir George Solti, Bernard Haitink and Sir Colin Davis. He is currently principal oboe with the London Philharmonic. His solo and chamber music activities are numerous. For Chandos Records he has recorded the Vaughan Williams Concerto with the London Symphony Orchestra, and recently the Mozart Oboe

Concerto with the City of London Sinfonia. He also has an interest in the lighter side of music, and can be heard on the sound-track of many films such as the *James Bond* movies and many TV programmes and jingles. He will start teaching at the RAM in September.

German-born **Beate Toyka-Wilmschurst** (1981) writes from Botswana. Her former teacher, **Hamish Milne** (1960), came to Southern Africa in a tour which she helped to arrange last year and Beate said his visit was a real highlight in the cultural life of the area. Often friends from Europe ask her why she has continued to live in Botswana and if she doesn't feel buried alive? She always replies that it's surprisingly fun and challenging. Apart from travelling to various countries in the region (often sponsored by the German Embassy), she says that it's a bit of a musical mission field where every skill is needed: teaching, arranging, conducting, a little composing. There are so many expatriates that classical music is actually in demand. In Mafeking, Bophuthatswana, there is a professional orchestra (musical director **Clive Fairbairn** (1967)). Last January Beate performed Beethoven Piano Concerto No 4 with the orchestra.

Tessa Uys (1971) won an Associated Board Scholarship to study at the RAM with Gordon Green, after which she embarked on a period of further study with Maria Curcio. Winner of the Royal Overseas League Competition in 1972, she has played under many distinguished conductors including Sir Neville Marriner, Walter Susskind, Janos Furst, Louis Fremaux, Owen Arwel Hughes and Nicholas Kraemer. She has made many concerto and recital recordings for the BBC including most recently Bach's *Goldberg Variations*. Her latest commercial recording has been successfully distributed throughout the world and has been chosen for inclusion by several airlines on their in-flight entertainment programmes. On Friday 8th October she will give a recital at St John's Smith Square which will include John McCabe's *Variations* Op 22, which were dedicated to Gordon Green.

Eminent harpist **David Watkins** (1957), former principal harp of the Royal Opera House (1962-66) and founder member of the Welsh National Opera (67-69), joined the Royal Philharmonic Orchestra at the invitation of Rudolf Kempe in 1969, and from 1970-88 was principal harpist with the London Philharmonic Orchestra. He was appointed professor of harp at the Guildhall School of Music in 1983 and has published many books and anthologies, including *Method for Harp* (Boosey and Hawkes 1972) and a four-volume anthology of early English harp music with Stainer and Bell (1972). He premiered and recorded *Wainamoinen Makes Music* for harp and choir, written for him by Zoltan Kodaly, and Kodaly's concertino *Pastorale* for harp and orchestra,

commissioned by Victor Salve, at the Royal Festival Hall with the London Philharmonic. He has also made three widely-acclaimed recordings for RCA, including a performance of Ravel's *Introduction et Allegro* which became a best-selling classical record in the USA. David was made an Honorary Fellow of the Guildhall School of Music in 1991 with Mstislav Rostropovich. Other composers who have composed for him include Andrzej Panufnik and **William Mathias**.



Beate Toyka-Wilmschurst



Tessa Uys

Soprano **Jane Webster** (1985), left the cast of *Phantom of the Opera* in April, and has now been invited to work with Garsington Opera and Opera North. In November she will sing a Verdi *Requiem* in Inverness, and she makes her Royal Opera House debut singing the role of one of the three Maidens in *Electra* in January, conducted by Christian Thielemann.

American pianist **Emily White** (1989) visited the Academy recently, having given a recital at the Studio de Agostini, at the Conservatoire Populaire de Musique in Geneva in early June, and at the International Museum of the Red Cross. These were followed by a return engagement (her fifth recital) for the Elmbridge Music Society in Cranleigh. Apart from her many concerts in the USA and UK, she performed for the first time in Canada in January 1993, giving a program of opera and

song transcriptions by Liszt. She is currently a faculty member of the Juilliard Evening Division and a Doctor of Musical Arts candidate at the Manhattan School of Music where she has completed all but her dissertation.

Gladys White (professional name Gladys Melville, 1932), came from South Africa and studied singing with Marcus Thomson, won the Ridley Prentice Prize and Minnie Hauk Gold Medal - becoming a sub professor in 1937. She worked with **Margaret Hubicki** (1937) and **Stella Child** (née **Goodyer**) as accompanists, prior to leaving London in 1940. She taught for many years at the University of Cape Town (then College of Music) under the directorship of Eric Grant, as well as undertaking recital work, broadcasting and adjudicating. Gladys is still well connected with the music world, being Honorary Treasurer of the South African Music Teachers' Association Cape Town Centre.

Gwyn Williams (1973) is senior music producer for the BBC in Wales. He has a special responsibility for chamber and contemporary music. At the beginning of the summer he attended a festival of new music in Santiago, Chile, for Radio Three. Many of the commissions he has set in train have been for the BBC Welsh Symphony Orchestra and include music by Andras Szollzy, Roger Smalley and Sven David Sandstrom.

Christopher Willis (1978) worked on the music staff at Glyndebourne every year since leaving, and since 1985 has been a full-time member of the music staff at the Royal Opera House, Covent Garden. At both Glyndebourne and Covent Garden he has been closely involved with preparation of new works, most recently **Sir Harrison Birtwistle's** *Gawain*. As a conductor, he has been involved with the Opera House's Garden Venture Project since its inception; he conducted the premieres of two of the operas in the latest series of performances at the Riverside Studios in Hammersmith. In October he will play the piano part in the first performance of a new opera by Michael Finnissy.

Kate Woolveridge sang the role of one of the two bridesmaids in Opera Factory's production of *The Marriage of Figaro*, conducted by **Mark Wigglesworth** (most performances) with the **Premiere Ensemble**. Included in the orchestra were violinists **Kathryn Greeley**, **Miranda Dale**, **Clare Howick**, **Harriet Davies**, **Susan Bowran**, **Bridget Davey**, violas **Naomi Brown**, **Esther Geldard**, cellists **Sian Bell**, **Josephine Knight**, **Adrian Bradbury**, flautist **Emily Beynon**, oboist **Eugene Feild**, clarinetists **Marina Finnamore** and **Douglas Mitchell**, bassoonists **Susanna Cohen** and **Damian Brasington**, horns **Richard Bissell** and **Peter Hatfield**, trumpeter **Ben Lees** and timpanist **Chris Brannick** (mostly 1988-92).

Rosemarie Wright (1954), who teaches at the Junior Academy, left in June to examine for the Associated Board in Malaysia in Penang, Ipoh and Kuala Lumpur. On her return, she will be recording Volume 3 of the Haydn Sonatas on an original 1799 fortepiano which will be released in the autumn. Volumes 1 and 2 are already available on cassette.

Cellist **Bernard Gregor-Smith** (1967) has been a member of the Lindsay String Quartet (leader **Peter Cropper**, 1967), since its earliest days in 1966 and with whom he was resident at the University of Sheffield from 1972 and, since 1978, at Manchester University. Throughout his career he has given solo recitals and played in other chamber ensembles. He married pianist Yolande Wrigley in 1986 and since then they have worked as a duo. Their most recent recording is *The Complete Works for Cello and Piano of Sir Arnold Bax*.

An inquirer (a former student) would like to know the whereabouts of **David Purvis** (1950) and **Una Gayler** (1954). There is also an inquiry as to the whereabouts of **Winifred Benemy** (early 1930s). Please contact Janet Snowman at the Academy.

Ian Smith, Head of the County Music Service for Bedfordshire County Council, writes to say that a small inaccuracy crept into the Bush Telegraph section in the last issue. **Lee Stanley** (1990) has in fact been appointed percussion teacher for Bedfordshire, but their head of percussion is Graham Hosker, not Lee as stated in the Newsletter.

To all of those interested in women performers, Miss Doreen Goodson has very kindly donated a typed and partially edited autobiography plus press cuttings scrapbook which belonged to her cousin, the pianist **Katharine Goodson** (1872-1958) - a former student and the first woman to give a piano recital in the Royal Albert Hall (1918). Following her studies at the RAM (1887-92), she became a pupil of Leschetitsky in Vienna from 1922-26. She was married to former professor Arthur Hinton, and was represented throughout her international career by Harold Holt. There are also a few interesting letters and postcards from **Clifford Curzon** in the scrapbook.

Salutations is the name of a new BBC Radio Two series, to be broadcast from 7.00pm on Saturdays from 11 September - nine programmes about Black British and Afro-Caribbean entertainers who became part of this country's musical mainstream in recent years and whose contributions have as scrupulously chronicled as those of black American stars. Much of the music of these artists is firmly embedded in the memories of Radio Two listeners, and *Salutations* celebrates their achievements, evoking the

HONOURS COMMITTEE 1993

At the Annual General Meeting of the Board of Directors of the Royal Academy of Music, the following former students were elected as Fellows (FRAM) and Associates (ARAM) of the Academy, honours awarded to those who have distinguished themselves within the music profession.

FELLOWS

Bernard Gregor Smith
Ian Hobson
Monica Huggett
Claire Powell
David Theodore

ASSOCIATES

Diana Ambache	Rita Manning
Colin Andrews	Jeanette Massocchi
Christopher Axworthy	Philip Mead
Imogen Barford	Nicholas Miller
Mansel Bebb	Antoine Mitchell
Stephen Bingham	Robert Munns
Sue Bohling	Ramya Perera
Rachel Bolt	(née De Livera)
Robert Braga	David Robertson
Adrian Brown	Malcolm Rudland
Ian Brown	Rodolfo Saglimbeni
Nicholas Bucknall	Graham Salvage
Krystyna Budzynska	John Senter
Patricia Calnan	Mark Shanahan
Robin Canter	Rosalind Shanks
Thomas Clarke	Nigel Shore
David Cullen	Moya Smith
Jonathan Darlington	(née Roberts)
Beverley Davison	Philip Smith
Richard Deakin	Li-Lin Teo
Emma Ferrand	Jill Townsend
Christopher Field	(née Simmonds)
Christopher Finzi	Cynthia Turner
Captain Michael Goss	Christopher Ventris
Tina Gruenberg	Nicholas Walker
Mary Hammond	David Watkins
Caroline Harrison	Ian Watson
Lesley Hatfield	Carol Williams
Marie Hayward-Segal	Gwyn Williams
Ian Herbert	Timothy Williams
Ita Herbert	Christopher Willis
Ian Hughes	Eleanor Wong
Robert Hughes	Helen Wong
John Kenny	
June Keyte	
(née Rowland Matthews)	
Mari Kumamoto	
Sophie Langdon	
John Lauderdale	
John Lawley	
Helen Lawrence	
Stephen Levine	

past glories of these vastly popular entertainers. **Moirra Stewart** will be the presenter of the series, and among those remembered are former student of the RAM, contralto **Evelyn Dove** (RAM 1917-19), and famous pianist **Winifred Atwell**, a pupil of Harold Craxton. The series has been devised and researched by Stephen Bourn, who would welcome any further information on these artists, even after the series has gone on air. Tel 071 708 1719.

Zoe Solomon, Joshua Fisher and Emma-Jane Murphy wish to apologise to members of the Martin Piano Trio for the error involving the name of their trio which was highlighted in the last issue of the RAM Newsletter. This misunderstanding was due to the close involvement of the Martin Musical Scholarship Fund in the formation of this group.

Finally, **Daniel Neer** (1992) writes that he has recently sung the role of Falke in *Die Fledermaus* with the Ohio State Opera, and the Marquis de la Force in *Dialogues des Carmelites* with Michigan Opera. He was awarded a full scholarship to the Aspen Music Festival in Colorado - as recitalist in residence - and a further fellowship for postgraduate studies at the University of Michigan School of Focal Arts, which begins this term, when he will continue his studies with Lorna Haywood and Martin Katz. Daniel is missing London and the RAM, and sends best wishes to all.



Geoffrey Dolton (right) as The Count in Opera Factory's production of *The Marriage of Figaro*

JAZZ ACADEMY VACATIONCOURSES The Christmas Grand Piano Event Plus

(December 27, 28, 29)

is now welcoming applicants interested in all/any styles, as well as arranging for other instruments.

Tutors have included

Jason Rebello, Julian Joseph, Keith Nicholls, Django Bates, Paul Moylan, Simon Purcell.

Director: Michael Garrick.

Bursaries available!

Telephone Mike on 0442 86989 or write to him for details c/o RAM.

Things to Come

CHRISTIAN GARRICK, jazz violinist, recently completed the four-year Performance Course and is staying on for a postgraduate year for the Jazz Course.

When Julian Joseph came into the Academy to take a workshop there was an atmosphere of keen anticipation amongst the students on the Jazz Course. He is one of the most exciting and original young jazz musicians of recent years and one to whom many of us look for inspiration. After a short talk, Julian took out some of his (difficult) tunes for us to play. We knew that if we did not go for it for all we were worth, we wouldn't stand a chance of making it to the end! He was very positive and showed genuine interest in us, encouraging individuals to try something again, or commenting that it was "bad!" when we got it right.

Shortly after this workshop, Julian was asked to be part of a one-off concert which was to feature the cream of the young British jazz scene. It was to be entitled "The Shape of Things to Come" and was to be held at the Town and Country Club in Kentish Town. He decided to do something new, using different musicians and unusual instrumentation. From the Jazz Course at the Academy he asked Julian Jackson (first year, harmonica), Jerry Brown (3rd year, bass), Matt Skelton (3rd year, drums) and myself (then 4th year, violin) to play with him on this gig. The sixth musician was Ben Davis. Julian had written a brand new piece with us in mind. He called two rehearsals to be held at the 606 Club in Chelsea. A double booking meant that the first one was thwarted but the next day we rehearsed for five hours on one tune. It turned out to be one of the most thorough and intense rehearsals I've ever been involved in. Each time we played through the piece I was faced with the terrific challenge of taking a solo after Julian had taken his. By the end of the rehearsal and what must have been the 16th run-through, Julian was burning the paint off the piano with soloing so vivid in joy and excitement that to attempt to play one after him seemed quite stupid and very idiotic! Nevertheless I did at his request, and I learnt an awful lot in the process.

On the day of the gig we had a rehearsal in the morning to go through the second piece, which was *Three Views of a Secret* by Jacob Pastorius. Then we raced up to the T & C for the scheduled soundcheck at 2pm, which took place shortly after five. As we sat waiting through the afternoon listening to



Jazz violinist, Christian Garrick (see left)

other bands soundchecking, it became apparent that no-one (not Steve Williamson, Jason Rebello, Tony Remy, Bheki Mseleku etc) was doing anything new ("to come"). Everything we heard was dance/pop based (everything had a 2 & 4 back-beat). These cats are capable of much, much more than they were doing, and they had not taken up the challenge of creating something new or different. Julian was the first to criticise some of his stablemates for not taking the initiative and experimenting with fresh ideas. I thought that in one sense we would be visually out-of-place, coming between pseudo sexual funk bands and the back-beat boys with towering drum risers and keyboard shops on stage. On the other hand, being the only group with a piece that hadn't yet been heard was a comforting feeling.

The venue was packed. Over a thousand people had come to see Jason Rebello's new beard and Steve Williamson's "I sleep with it on" raincoat. In the audience you could hear nothing but bass, bass-drum and snare-drum through the PA, but the crowd didn't seem to mind. It could probably have been a *Guns 'N Roses* gig as far as they were concerned. The idea of us going up there with harmonica, cello and violin seemed ludicrous! The crowd burst into applause as Julian was introduced. He is about as cool as you'll ever get: "laid back" would be a vast understatement! In his inimitable style, he took the crowd by the ears and explained briefly and pointedly exactly what it was he had come to do. He counted in his first piece, *The Shape of Things To Come*. The sense of occasion was truly bewildering and adrenalin was running wild. The response from the crowd was huge - a real reaction which was significant because the standard applause constituted a small murmur in comparison.

It was a success and, in Julian's eyes, a project he would like to develop in the future. It was a delight to be involved in a project that threw up such demanding challenges and which embraced fervent music-making.

MONIKA KECKÉS, an organ student now in the third of a five-year course at the Liszt Academy in Budapest, remembers her time at the Academy a year ago.

During the first semester of 1992 I was a student in the Organ faculty with both Nicholas Danby and David Titterton as tutors. In Hungary I only have one professor, István Ruppert, so adjusting to two contrasting personalities presented me with a special task. Their expertise and understanding helped me greatly.

I went to the Bolton International Organ Festival and I visited and gained insight into the work of the Mander organ factory, and learned the musical praxis of the 20th century and old English music, as well as the interpretation of French music. The previous lectures I had heard on this subject had been by Dezső Karasszon of the Debrecen Music Academy.

It was an outstanding experience to play on the organs of Marylebone Parish Church, St Stephen Walbrook, St Paul's Cathedral and Brasenose College Chapel, Oxford. If somebody had told me a year ago that I would give recitals on such excellent instruments as these, I would have laughed at them. Even today it is difficult to convince myself that it wasn't a dream.

I also took part in the Academy's Church Music course, which directly contributed to my development of language skills. Patrick Russill and all my classmates helped me to gain an insight into the very essence of the Anglican Church and its liturgy. We took part in many liturgical activities in St Paul's Cathedral, Westminster Abbey, Westminster Cathedral, Brompton Oratory and St Etheldreda's Ely Place, and tried to identify the special traits of church music. I found it especially valuable to attend a rehearsal of John Scott's boys' choir, and to listen to one of Patrick Russill's recitals in Brompton Oratory, and containing Dupré's *Vespers* with the plainsong interspersed.

I would like to express my gratitude to all those people who made my trip possible, including Sir David Lumsden, all the teachers and staff at the RAM, Malcolm Rudland for coordinating the sponsorship, and the sponsors themselves. A special thank you is also due to all my classmates who, through their boundless patience and assistance, almost made me forget that I wasn't at home!



THIRTY YEARS ON

HILARY WARD (1965) writes of exciting places

On coming to London in September 1962, I stayed for a year at No 5 Crediton Hill, West Hampstead, run by the somewhat eccentric Mrs Freeman as a hostel for music and foreign students. Living with a motley collection of students from different colleges helped us all settle down in the big city, away from home for the first time, but at the end of the year the establishment folded up. Sharing a room on the top floor was **Judith Sharpe** (1965), now Mrs Riches, a cellist, with whom I now moved into 2 Loudoun Road, St John's Wood, where Felix Swinstead's son let rooms to music students, and here another of Derek Simpson's students, **Anne Christine Smith**, was already in residence. We three remained in contact when Judith and I moved on to Birmingham to do teacher training, and Anne joined the Halle Orchestra, in which she still plays, having received her 20 years' service medal in 1985.

After several years teaching in schools, including being assistant to the late **Margaret Weaver** (1940s) at High Storrs Girls' Grammar School in Sheffield, I returned to Mansfield and started to build up my piano teaching practice and became involved with the local county Junior Music School, where **John Dunn** (1965) was vice-principal. I accompany instrumentalists at their examinations and at the music and drama festivals and, when time allows, enjoy nothing better than playing chamber music with **Isobel Bounford** (née Beck, 1970s), who teaches the violin in Mansfield. Three of Isobel and Stan's four children have piano lessons and I also teach several members of Cantamus, the famous girls' choir, whose director **Pamela Cook MBE** (1950s) lives just around the corner.

Having always been interested in geography, I suspect I was one of the few students to really look forward to the travel lectures in Review Weeks. I am particularly fascinated by volcanic scenery, and in 1972 Anne agreed to join me on the first of our many holidays together, touring Iceland and sampling the sulphurous vapours of Krisuvik and Namaskard and photographing geysers, fumeroles and boiling mud pools. Since then, we have travelled to more distant geothermal areas in North America, visiting Yellowstone in the year of the great fires and the less well known Lassen Volcanic National Park, where the Bumpass Hell was particularly enthralling. We kept safely to the board walks, but its discoverer, Kendall Vanhook Bumpass, really put his foot in it, receiving terrible burns resulting in the loss of a leg. In 1990 we witnessed the results of another volcanic event, driving as close as we could to Mount St Helens through the vast area of devastated forest, but the most rewarding views came as we swooped in on the crater in a four-seater Piper Apache.

Whenever the opportunity arises and the credit cards permit, we like to do our sight-seeing from small aircraft. It all began in 1972 with a flight to the Icelandic island of Grimsey on the Arctic Circle in an old Beachcraft, followed by a helicopter ride over the Grand Canyon and float plane trips around Seattle and Svalinna in Finland. Perhaps the most exciting of all was in Greenland, where we transferred by helicopter from Kulusuk airport to Angmagssalik and later flew over impressive icebergs to land high up on a snowfield. As I hope to pursue my quest for a real live volcanic eruption on Hawaii, Anne is still hoping to meet a real live wild bear on future travels, not being content with the large collection of teddy bears and books on the subject she has at home.

A REAL EFFORT AT SELF-HELP

The London Arts Singers and their Scholarship Fund

In a really fine effort towards self-help and cooperation Academy students from the Vocal Faculty, Gayathrie Peiris, Nicholle McNeice, Amanda Hall, Stephanie Adlington (from the USA), Melisa Alder and Paul Mills performed with their ensemble, The London Arts Singers, to packed audiences at both the National Theatre Museum and in the piazza at Covent Garden (as part of the Opera Festival), to raise funds to help support Gayathrie (from Sri Lanka) and Nicholle (from Australia) for this academic year. Their programme contained scenes from musicals such as *Les Misérables*, *Godspell*, *West Side Story* etc, and arias by Mozart, Bizet and others. The musical director was Rebecca Hazard, Kumiko Ida played synthesizer, Rhona Duncan, violin, and Matthew Skelton, drum-kit.



Photos: Janet Snowman

Rebecca Hazard and Rhona Duncan set the scene



Gayathrie Peiris, Nicholle McNeice and Amanda Hall singing arias from operas and musicals to an appreciate audience.



Who Does What?

Each new issue will feature
some of the work done
by administrative staff
at the RAM

MIKE GRAY writes: The task of organising the practicalities of the Academy's schedule from day to day falls to me. It is my job to ensure that each Academy activity, from the smallest lecture to the largest concert, is "serviced" both with staff and equipment. I organise front of house and orchestral stage management, and liaise with the technicians who tune and maintain our organs, harpsichords and pianos, to ensure that tunings for specific occasions are done efficiently and on time. My duties have their highest public profile on the occasions advertised in the Diary of Events. I am a mine of useless information, so the saying "I don't know, ask Mike Gray" seems to have become a fixture in the Academy's unofficial phrase book ... Eamonn Matthews and Nicholas Manyumbu, my indefatigable assistants, somehow manage to get everything to the right place at the right time, both being expert at the quick changes often necessitated by a very full Academy schedule. I have also received invaluable and efficient assistance from a cadre of students too numerous to mention. My background is mainly musical, having served 23 years as a cellist and oboist in the Band of HM Scots Guards (no, I didn't wear a kilt) and ten years as a peripatetic music teacher with ILEA and other boroughs. During my time in the Guards, I gained valuable knowledge of "show staging" and concert planning, which has stood me in good stead for my present job on the Academy staff. I still play occasionally, but my most enjoyable time is spent as musical director to the Crystal Palace Band, conducting them at concerts and brass band contests. They are an up-and-coming ensemble, and training them gives me enormous pleasure and satisfaction. Rehearsals, though strenuous, afford me the recreation I need to renew my energies for my job here at the Academy!



As Concert Secretary, **ANNE MURRAY** is responsible for arranging "outside" engagements for all the students. "The Academy gets a variety of calls asking for student musicians. These could include concert promoters needing students for recitals or concertos; orchestral managers needing extra players for performances; private individuals wanting students to entertain at a party; restaurateurs, masonic lodges, floating ships, just about anything really. I once had considerable dealings with the manager of a funeral parlour who needed a choir for a Romany funeral! From the original 15 outside engagements per year which I found on taking over the job, I now organise and supervise about 250 per year. To ensure that I keep myself busy, evening activities include lessons in Chinese brush painting with Qu Lei Lei, a well-known Chinese painter, and I am also taking a Combined Degree course in English and Art and Design at the University of Westminster in Harrow."

DID YOU KNOW?

Professor of piano **ALEXANDER KELLY** has released a recording of piano works of William Sterndale Bennett for the British Music Society. Available from the BMS, 7 Tudor Gardens, Upminster, Essex, RM14 3DE.



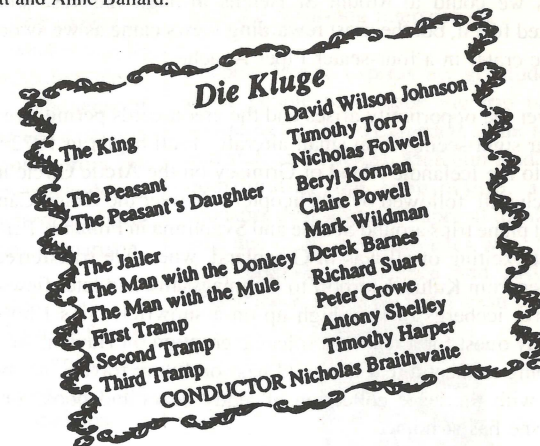
CHRISTINE ROBINSON has been RAM Counsellor for two years now. She is a member of the King's College counselling team so, through her, RAM students have access to the full range of psychotherapeutic services available at King's. Chris coordinates treatment of performance injuries and provides a welfare and information service as well as offering individual counselling. She trained at Birkbeck College, London, and has a background in community adolescent counselling.



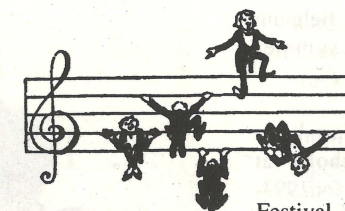
Administrator of the BMus Course, **DEBORAH JONES**, graduated from University College Cardiff with a BMus (Hons). "I held various positions, including working on the Royal Overseas League Music Competition, before joining the Academy administrative staff in 1988. This is a very challenging post which involves close contact with academic studies staff, students and also staff at King's College, London, setting up and running Humanities courses. In addition, a large part of my time is devoted to course registration, that is ensuring that students are taking all the necessary courses, monitoring their progress and keeping an up-to-date record of all course-units passed. My main interest outside the Academy is singing, and I am a member (and publicity officer!) of the New London Singers, a chamber choir which specialises in 'a cappella' music and which is conducted by Ivor Setterfield (currently a student on the Academy's conducting course)."

Farewell to John Streets

To mark John Streets's retirement, here is a copy of the cast list for *Die Kluge*, produced in February 1976 by the Opera Department, of which he was Director. Many members of the cast have gone on to excellent careers. Also on the programme was *Suor Angelica*, whose cast included Lorna Washington, Anne Mason, Kristine Anderson, Clare Moll, Elizabeth Brice, Kathleen Summers, with a chorus which included David Ashmore, Moore Parker, Christopher Ball, Lesley Garrett and Anne Ballard.



STUDENT NOTEPAD



The Arcadian Quartet (**Craig Solomon**, Recorders, **Alex Bellamy**, baroque oboe, **Emma Skeaping**, baroque cello and **Karen Glen**, harpsichord), gave a recital of music by Telemann, Bach, Vivaldi, Quantz and Loillet at Lauderdale House in Highgate on 1st July.

Tenor **James Barrett** will sing the role of Arvino in Verdi's *I Lombardi* under Sir Edward Downes and with the Amici di Verdi chorus at the Blackheath Concert Halls on 2nd and 3rd October.

Flautist **Rachel Brazier** toured Europe this summer with the Gustav Mahler Youth Orchestra. She also performed in a masterclass course with French professor Alain Marion at Le Domaine Forget in Quebec, Canada.

Oboist **Ruth Bolister** has been awarded a DAAD Scholarship by the German Government to study this academic year with Thomas Indemuhle in Karlsruhe.

Richard Bourn has been appointed fourth horn of the Halle Orchestra by their new principal conductor, Kent Nagano, having spent time freelancing with several London orchestras including the BBC Symphony Orchestra and spells as first horn with the London Sinfonietta.

Percussionist **Tina Crowley** joined C Company Fourth Battalion of the Royal Green Jackets (Territorial Army) in January 1993. She completed phase one of her training and earned her beret. Tina is the only woman in the 4th Royal Green Jackets in a rifle platoon. Her courses have included signals, medical and military driving licences, and future plans include two weeks training on Salisbury Plain and two weeks with the regular army in York. Recent events have included participating in the London Marathon for the charity wearing

army gear (including heavy boots), and an East End Army Day.



Tina Crowley

Israeli horn player **Ilana Domb** will be playing principal horn with the Israel Sinfonietta for the 1993/94 season.

Congratulations to **Pamela Edwards** on winning the Raymond Russell Memorial Prize for harpsichord.

Bass baritone **Nicholas Gedge** sang the role of Colline, and baritone **Christopher Maltman** the role of Schaunard in British Youth Opera's production of *La Boheme* at the end of August at Sadler's Wells Theatre.

Conductor **Peter Gilbert-Dyson** has been busy with his chamber orchestra, The Belmont Ensemble of London. During the summer they gave seven concerts at St Martin-in-the-Fields, including a three day festival. They also performed in the Cinque Port Town of Rye on 14th August. During the past couple of months Peter has also given concerts with the Wimbledon Symphony Orchestra and the Havant Symphony Orchestra (as the 1992/93 Bob Harding conducting Bursary winner), as well as being invited to give an organ recital as part of the Hastings Organ Festival in July.

Congratulations to **Catherine Harper** on winning the female voices category of the Ballymena

Festival Prize (Ireland's major singing award); to **Victoria McLaughlin** on winning the Golden Voice of Athlone Competition; to **Stuart Thompson** on being offered the post of Diocesan Director of Music in the Catholic Diocese of Leeds

Baritone **Stuart Kempster**, who has just graduated, has joined Scottish Opera taking small parts and covering small roles for the coming season.

Composition student **Richard Lannoy** writes that the Lannoy Jazz Trio - Richard (piano), Roger Young (violin), Rutledge "Max" Turnland (bass) have been playing dates at the Espresso Bar, Kings Road, Chelsea and the Churchill Intercontinental Hotel, Marble Arch. Richard has recently written the incidental music to two plays for Very Fine Productions - *Gimpel the Fool* and *The Last Demon*, both by Isaac Bashevis Singer, which ran from 15 June to 11 July at the Etcetera Theatre, Camden. A recent collaboration with other young composers on a community music theatre piece based on the legend of King Arthur was performed in Wells, Somerset, on 29th and 30th April.

A RAM clean sweep in the Tankard Singing Competition (inter-collegiate between the RAM & RCM, so now effectively a Joint Vocal Faculty Prize) - First **Sian Owen**, Second **Nicholas Gedge**, Third **Mary Nelson** (tied with a singer from the RCM); the Accompanists' Prize went to **Andrew Smith**.

Congratulations to the following Academy students (and ex-student) in winning the Shell LSO Woodwind Music Scholarship for 1993 - flautist **Lorna McGhee** (first), bassoonist **Sarah Burnett** (second); oboist **Jane Emanuel**, who left in 1992, joint third. Other semi-finalists included **Kathryn Thomas** (flute), **Ruth Bolister** (oboe), **Barnaby Prangnell** and **Joanna Rozario** (both clarinet).

Cliff Masterson, who is on the Commercial Music Course, came fourth out of eight finalists of the *Songwriter of the Year Award* (a national competition), held at Thorpe Park on 26th June. His song, *The Light that Shines*, was broadcast on BBC Radio Two on the following day. The final was judged by a distinguished panel headed by Roger Daltrey (ex-The Who), together with music industry professionals from record companies, publishers and sponsors.

In March pianist **Simon Mulligan** played chamber music with Sir Yehudi Menuhin at the 80th birthday celebration concert of the Princess of Hessen, Wolfsgarten. He also premiered three solo works by Hans Werner Henze in the presence of the composer. In May he recorded a second CD, this time for Sony Classics, with violinist **Daniel Hope**, which included sonatas by Bartók and Schnittke and Arvo Pärt's *Fratres*, in the Ernst Ansermet Hall in Geneva. In August he performed Tchaikovsky's Piano Concerto No 1 with the Royal Philharmonic Orchestra conducted by Sir Yehudi Menuhin at the Gstaad Summer Festival, with a live TV and radio performance to celebrate the first day's transmission of the new Swiss TB station AUT, prior to touring Italy. In mid-September he will perform Rachmaninov's Concerto No 2 in The Maltings, Snape, and will undertake a three-week recital tour of Sicily with Daniel Hope in October/November.

Singer **Amanda Pitt** and composer **Ruth Byrchmore** have masterminded and formed EVE, a group of young musicians dedicated to the exploration of the wealth of music written by women throughout history. After the success and media interest (featured in a full-page article in the *Evening Standard* on 4th March) created by their inaugural concert in March at St Cyprian's, Glentworth Street, EVE was invited to appear at the Edinburgh Fringe Festival at the prestigious venue of St John's, Princes Street, on August 19-21st. They will be performing in London on 20th November at St Cyprian's and on 4th December at Christchurch,

Islington. Future plans for 1994 include appearances at the Highbury Festival, the Woking Contemporary Music Festival, a Southern Arts Tour, a Music Theatre Project and an American exchange. Amanda, who will take her final MMus recital in September, has also been accepted to take part in the Britten Pears Advanced School Summer Courses on the 20th century class.

Free bass accordionist **David Preston** was the winner of the Royal Overseas League Competition award - last year accordionist **Neil Varley** (who left in 1992) was also a finalist.

A piano trio formed by French violinist **Corinne Gerend**, **Laura Donoghue** and Korean pianist **Eun E Goh** won the under 22 category (one of three categories) in the Stichting Charles Hennen Chamber Music Competition in Heerlen, Holland, recently. This is the competition won by the **Gould Piano Trio** (who left in 1992) in 1991.

Australian pianist **Adam Przewlocki** will be playing for a Pascal Roge masterclass at the Cheltenham International Festival, performing a selection of Debussy's Preludes. Adam and cellist **Amy Claricoates** represented the Academy at the Kansai International Music Festival in Japan this summer, as did professor of clarinet, **Angela Malsbury**, who gave a recital and two concerto performances at the same festival of twelve leading conservatoires.

Joanne Rozario (clarinet) will shortly be taking up a three-year appointment as principal clarinet with the Hong Kong Philharmonic, together with **Anne Rankin** (second oboe). They will join **Katherine Harris** (oboe, 1991) and **Lee Tsarmaklis** (tuba, 1991), who already play in the orchestra.

Ivor Setterfield is the regular conductor of the New London Singers, with whom he gave concerts at the Purcell Room and St Martin-in-the-Fields in April and May.

Spanish horn player **Jorge Renteria** was appointed first horn in the 1993 European Community Baroque Orchestra,

touring France, Spain, Belgium and Italy over the summer months.

Gerard Skinner has been appointed Organ Scholar at Westminster Cathedral for 1993-4 - this completes for the second year running a clean sweep by the Academy students of the organ scholarships at the three great London churches - other scholars-elect are **Huw Williams** (St Paul's Cathedral) and **William Whitehead** (Westminster Abbey). Another Church Music Course member, **Paul Gillham**, has successfully auditioned for the deputy list at Westminster Cathedral.

Gareth Small has been appointed co-principal trumpet with the Halle Orchestra.

Advanced course composer **John Webb** has been working with Monson Primary School Steel Band in Lewisham as part of an educational project run by London Musici (director **Mark Stephenson**, 1980). The resulting work, *Caribbean Dawn and Celebration*, was premiered in Fairfield Halls, Croydon on 27th June. John has also been working with the Croydon Schools Percussion Ensemble on another piece (called *Machines*), which was premiered in the same concert.

Brazilian guitarist **Fabio Zanon** stood in at 24 hours notice as soloist with the Woking Symphony Orchestra under conductor Roy Stratford, playing the *Concierto d'Aranjuez* (Rodrigo), having previously played the piece with the RAM Symphony Orchestra in January. Fabio reports that the concert went splendidly and he got extremely positive reviews in the local newspaper.

David Gimenez has been appointed principal conductor to the Orquesta de Camera del Vallés (Spain) from September, but he returns to the RAM to complete his final year.

The RAM Percussion Ensemble (directed by American student **Michael McNicholas**) gave a concert at Chichester in July, performing works by John Cage, Steve Reich, Larry Spivak and others.



John Webb working with children in a South London Primary School

Composer **Adam Gorb**, who left at the end of last term and who is teaching in the Junior Academy, has had many interesting recent performances of his work. These include *Metropolis*, conducted by **Edward Gregson** and performed at the RAM Composers' Festival, March by the RAM Symphonic Wind Ensemble (and winner of the Josiah Parker Prize for Composition). This piece will be given a second performance at the Royal Northern College of Music, conducted by Timothy Reynish. *Klezmer* was given its first performance by violinist **Lucy Gould** at the Purcell Room on 27 May. *The Dying of the Light* for bassoon and piano was performed at the British Music Information Centre on 8th July, and *Animal Dances* for piano duet at the Rye Festival, with Adam and Academy professor **David Willison** at the piano. Adam has recently been taken on by the publishers Alfred Lengnich and Co, and on 3rd April he became a father to baby Benjamin.



Adam Gorb and Benjamin

Among those who took part in a tour of England, Scotland and Ireland with the **LONDON PHILHARMONIC YOUTH ORCHESTRA** in July were **Adrian Bending** (timpani), **Matthew Turner**, **Scott Bywater** and **Laura Scott** (percussion), **Richard Wainwright** (French horn), **Aisling O'Dea**, **Anita Vedres** (violin), **Claire Fitch** (celland **David Fletcher** (double basses) and **Cathy Beynon** (harp). All are current or young former students. (SEE BELOW)*

RUBY SLATHAM (née **Reed**), who attended the RAM from 1922-24, has contributed this delightful photograph of a production of *Romeo and Juliet* at the Academy in the early 1920s, when she played Juliet. She has recently been staying with her friend **Cecelia Cavendish**, who donated the Isabel Jay Singing Prize in honour of her mother, former student Isabel Jay, who was a member of the original D'Oyly Carte Opera Company.



And finally, the Music Staff ...

Composer **Christopher Brown** (1967) has been busy celebrating his 50th birthday in style, with the birth of a son (Julian Christopher) on 12 May and a whole plethora of performances of his music. One of the most entertaining of these was his *Toy Symphony* at a splendid concert entitled *The Lighter Side*, organised by one of his students Joanna Ive (see photo page 2). The enormous array of percussion instruments was placed in the very capable hands of over 20 members of the administrative and teaching staff, including the Principal. Some 150 members of the audience despatched the work with a unanimous bursting of paper bags on the last chord. Other more mundane performances of his music have included his opera *The Two Locketts* at the Sheffield Chamber Music Festival, *Images* in London and Huntingdon, *The Ship of Fools* in Sheffield and London, *Three Shakespeare Songs* in London and France. Several commissions and performances are scheduled for the next six months - a busy year!

Melanie Daiken (1966) will hear her setting of eight poems of Attila József for voice, viola and piano performed at the Viola Festival in Harlow on 26th February 1994.

Nicholas Danby has recorded the organ works of CPE Bach for Virgin Classics, and a new disc of works by J S Bach for Sony Classical on the Silbermann organ in Freiberg, Saxony, for released in May 1994.

Mike Garrick combines three choirs (Chiltern Chamber Choir, Chipperfield Choral and Eclectic Voices) with a jazz quintet and string orchestra led by Christian Garrick for the first performances of *Bovingdon Poppies* on November 13th (Centenary Hall, Berkhamstead) and 14th (Christchurch, Highbury). The work is based on a poem by Eva Travers, whose pioneer aviator father mapped out the peacetime airfield only to see it become the tragic and heroic scene of wartime casualties in 1943. For all that, it's a lot of fun - for example it includes the *Mayor of Watford's Blues*. Enquiries to George Franks, 0525 220894.

Mary Hammond (1963) has had an interesting time being the singing consultant on the Royal National Theatre's production of *Sweeney Todd* - she reports that it was very nice for vocal coaching to be continued into the production instead of being something separate. This summer Mary taught on courses in Morecambe, Holland and Edinburgh.

Professor of Recorder and Early Music **Peter Holtslag** reports on some of his recent and forthcoming performances and recordings. He conducted two performances of Handel's *Acis and Galatea* in Hamburg, highly praised in the German press, and taught at Early Music courses in Cambridge (in July) and Prague (early September). He has also been busy touring Germany with his group La Fontegara Amsterdam, followed by a CD recording in October, when he will return to London in november playing and recording solo concertos for DGG with Trevor Pinnock's The English Concert. Two further CDs to be recorded this autumn and winter will focus on Purcell and Telemann. Projects for the coming season include conducting a Vocal Project around John Blow (at the Hamburg Hochschule); the premiere performances of newly-commissioned solo recorder pieces for Dutch radio (in Amsterdam) and more touring in Europe.

Nick Ingman's recent activities have included arranging and conducting the completion of an albums for Daryl Hall, Shara Nelson, arranging and conducting tracks for Des'ree; arranging and conducting the new single for Dina Carroll; conducting the London Symphony

Orchestra for a score for a new Japanese film production entitled *The Water Boy*, and this summer he taught a media and commercial music week at the Canford Summer School.

John Kitchener sang the role of Mr Jones in the English National Opera production of *Street Scene* (Weill) which was filmed for television and video - shown last Christmas and repeated the role at the ENO during the new season 1993 (August-September).

John Mills will be touring New Zealand this September in a series of guitar recitals, broadcasts and classes in celebration of the centenary of Andres Segovia. This will be a sort of homecoming for John, who lived in the South Island for three years prior to joining the RAM in 1988. Other overseas trips for later in the year take in Venice in October, and then recitals and seminars in Malta in December.

Bryce Morrison has returned from giving two televised masterclasses in Dallas, Texas. Later in the year he will be a jury member at the first Ivo Pogorelich Piano competition in Los Angeles (no upper age limit, own choice of programme, first prize £100,000!!), and soon after that he will be judging both the Hastings and Oxford Festivals before leaving for Como, Italy, where he has been invited by Rosalyn Tureck to participate in a seminar on aspects of modern and historic piano performance.

Ever since 1930 when it was first published, accompanists have been having nightmares in viola exams and auditions trying to make pianistic sense of the piano part to Walton's Viola Concerto. In 1981, **Geoffrey Pratley** (1963) decided to rewrite it, based on the revised 1962 version which Walton preferred. Geoffrey is delighted that his reduction has now been taken over by OUP as their standard version, and is available in music shops. He says that the new version still is not easy, but at least it is written on two staves throughout (not always the case in the original) and it is all playable, though with a certain amount of practice! Geoffrey's other publications are the *Handel Operatic Repertory Book 2* (for Tenor), Stainer and Bell - eight tenor arias from Handel's Italian operas with English translations, and commentaries by **Kenneth Bowen**, and the Concertmaster Series Book 1 (Faber Music) which contains all nine of Tchaikovsky's major orchestral violin solos from *Swan Lake*, *Sleeping Beauty* and Piano Concerto No 2 arranged by Geoffrey for violin and piano, with fingerings and bowings by **Trevor Williams** (1952).

Roger Steptoe's Cello Concert received its London premiere in the Queen Elizabeth Hall on 13 December 1992 by Alexander Baillie and the New London Orchestra under Ronald Corp. *The Independent on Sunday* wrote " ...it has passion, vigour and conspicuous craft". Roger's chamber orchestral work *Cheers!* was given its premiere by the Guildhall School Chamber Orchestra under Howard Williams in Wesley's Chapel, City Road, on 23rd April 1993. It was commissioned jointly between the RVW Trust and the Musicians Benevolent Fund to celebrate the life of the late Allen Percival. It formed an important contribution to a concert that charted the life of this much sought-after and well-respected man. On 18th June 1993, the Wigmore Hall saw the premiere of *Three Sonnets for Delia* for baritone and piano. Commissioned by South East Arts for Jozik Koc and Rebecca Holt, the work continues Roger Steptoe's major contribution to the English Song repertoire.

David Titterington gave many performances over the summer months at British Festivals, including St David's Hall Cardiff; Canterbury Cathedral; Bath, Brighton, Bournemouth, City of London, Dartington Summer School as well as performances abroad at Festivals in Granada and Olomouc. Forthcoming performances include a programme on the new organ in the Duke's Hall on 2nd November, with a premiere of a new work by RAM composition student **Paul Englishby**, festivals and concerto performances in Sydney, Melbourne and Brisbane, the New Zealand Festival, Singapore and Japan, and tours to Iceland, Norway, Germany and Spain. In New Zealand he will premiere a new work by Lyle Cresswell.



Pianist Nicholas Walker

Following a highly successful performance in March of the Rachmaninov's *Rhapsody on a Theme of Paganini* with the London Festival Orchestra at the Queen Elizabeth Hall, **Nicholas Walker** (1978) was invited by ASV Records to make the first-ever recording of the complete piano music of Balakirev. This project begins in October, and on 11th October Nicholas is giving a recital with a Russian theme at the Wigmore Hall in aid of the BEARR Trust (British Emergency Action in Russia and the Republics).

Highlights of a busy summer for **John Wallace** (1972), artistic director of the Brass Faculty. Among many activities over the summer, John played **Sir Harrison Birtwistle's** (1958) *Endless Parade* with the Opera Orchestra of Lyon at the Avignon Festival on 20 July, and his Wallace Collection performed at the Gstaad Festival on 6 August. From August 8-14 John took a group of six students from the RAM to the European Trumpet Guild Conference in Gothenburg, then the Wallace Collection performed at the Lucerne Festival on 15 August. John performed a trumpet and organ recital at St Giles in Edinburgh as part of the Festival on August 24, and premiered the James Macmillan Trumpet Concerto with the Philharmonia under Leonard Slatkin on 28 August. John will also be making a solo recital CD for EMI Classics of music by Petr Eben, Fantini, Viviani, Enesco, Arban, Antheil and Smalley at the end of August.

Frank Wibaut visited Czechoslovakia last October and played several English and Czech first performances. During the year he visited Malaysia to play and to be Chairman of the First National Piano Playing Competition held there. In June he performed Beethoven Concertos numbers 2, 3 and 5 at a Royal Gala Performance in Birmingham in the presence of the Duchess of Kent to raise funds for the Macmillan Nurses Appeal, and in July he was invited to attend the concerts of his student Miguel Munoz with the Orquesta Sinfonica de Seville, prior to flying to Osaka and Kyoto in Japan where he gave concerts and masterclasses.

Kenneth Bowen continues to conduct the London Welsh Choral. Recent performances have included Britten's *St Nicolas* and the first London performances of Daniel Jones's oratorio *St Peter* and William Mathias's *St David's Service* at St James's, Piccadilly. The summer concert at the Queen Elizabeth Hall consisted of Puccini's *Messe di Gloria* and Rossini's *Stabat Mater*. Both **Daniel Jones** (who died in 1993) and **William Mathias** (who died 1992) were Fellows of the RAM.

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